

THE NEW YORK DRAMATIC MIRROR

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RAMIE AUSTEN.

THE CAMPBELL ESTATE.

Mistake in the daily newspapers have caused misunderstanding as to the receivership of the Bartley Campbell estate. The facts are as follows: Ten years ago the Campbell estate was in bad hands, and the widow and children were receiving nothing from it. The estate was encumbered with debts, and was suffering from mismanagement.

The late R. M. Hooley, who had been a warm friend of the dead playwright, called on A. M. Palmer and asked him if he would accept the receivership if Harvier, the then receiver, were removed. Mr. Hooley urged Mr. Palmer to undertake the task of straightening out the tangle on the score of kindness to Mrs. Campbell, who was in destitute circumstances. Solely for the sake of assisting the widow, Mr. Palmer consented. Thereafter an order of the court was obtained appointing him receiver.

For ten years Mr. Palmer has managed the estate without a penny of compensation. A number of the judgment creditors were satisfied, and Mrs. Campbell was paid a sufficient sum annually to provide for her wants and those of her children.

Not long ago Mrs. Campbell bought up some outstanding judgments against the estate, and it was to secure the payment of these that application was recently made to the courts. The proceeding was wholly friendly, the law requiring that an order of the court must be obtained before a judgment can be paid by the receiver. The newspapers distorted this formality so as to make it appear that Mr. Palmer was dilatory in settling Mrs. Campbell's claim; whereas, he would have been guilty of an illegal act had he paid Mrs. Campbell's purchased claims without the court's permission.

In respect to the controversy over The White Slave, whereby the contract obtained by Harry Kennedy from the receiver has been abrogated, Mr. Palmer simply says that Mr. Kennedy was the only manager who ever applied to him for the play; that he paid a fair royalty; that the piece from long association was more valuable in his hands than in any others, and that throughout all his dealings Mr. Kennedy had shown a special interest in Mrs. Campbell's welfare.

The Campbell estate was in such a muddled condition when Mr. Palmer became the receiver that its administration offered many difficulties, discouragements and vexations. Mr. Palmer for ten years gave his time and his judgment to the matter without fee or compensation of any kind, and it is due to his conscientious and faithful performance of his duties in Mrs. Campbell's behalf that something has been saved from the wreck for the heirs.

MR. SPENCER'S SUCCESSFUL OPERA.

Willard Spencer was in town last week on business connected with the future of his successful opera, Princess Helena. The 100th performance was celebrated last Tuesday night, and the receipts were the largest in the history of the Chautauque Street Opera House, \$2,122. The run ended on Saturday night.

Mr. Spencer was in treaty with John Stetson for a long season engagement of Princess Helena next season, but he could not get "living terms," as he expressed it, from Mr. Stetson, and so the negotiations fell through.

In consequence of this Mr. Stetson has signed with Hiram and Sumner for an engagement at their Grand Street Theatre, beginning October 2. It will extend over four weeks in any case, and if the negotiations can be shifted to a later date it may last much longer.

Mr. Spencer arranged with Elmore Mayo last Thursday to give up her intention to remain abroad for a year. She will continue with Princess Helena next season.

WENT TO PRISON IN WORCESTER.

Alfred Thomas recruited a company called the American Opera company in Boston, rehearsed them a week in G. A. R. Hall in that city, and then opened in Worcester, Mass., last week. An engagement had been made with the Worcester Theatre for a season of four weeks. The Bohemian Girl was given to great business on Monday, Tuesday and Wednesday, and on Thursday night The Pirates of Penzance was put on after brief rehearsal. In the middle of the last act the company struck and the curtain was rung down. Marion Chester, the prima donna, made a speech to the audience, apologizing for the shortcomings of the management and disclaiming responsibility. The members of the company, which included Sylvia Hall, Marie Leicester, Victor De Lury, Frank D. Nelson, W. R. Daly, twenty chorus singers and four musicians, were left without resources.

FRIENDS FORTIFIED.

"We have been expecting for a long time to hear of Friends being pirated," said Arthur C. Austin yesterday to a Boston representative. "I don't get over the name of the company, but several of Mr. Royle's Southern friends have written him regarding it. Not only have these pirates stolen the title, but they have even advertised Mr. and Mrs. Royle in the east. And I hear the so-called Mrs. Royle executes a skirt dance while the so-called Mr. Royle sings. I have thirty-five weeks booked for next season, commencing Aug. 9. If I find that any theatre at which I am booked has played this piratical company I shall immediately cancel that town and advertise the local manager."

GOING TO AUSTRALIA.

Cyril Tyler, the boy soprano, whose work in London has been so successful as it was in this country, will sail for Australia on July 24 for a series of forty concerts, for which it is said he has been guaranteed \$2,000, deposited in bank at Sydney, and one-third of the net receipts.

DR. CRABTREE'S MOSCOW.

The authors who have not the means to produce their plays are as numerous as the leaves of the forest, but those who have the pecuniary ability and the confidence to do so are rare, and their works should possess merit of a high order to warrant the expense.

Addison Dore Crabtree, of Boston, must be classed among the latter as his announcement indicates. He has written a play that many competent critics have passed favorably upon. The author is not an amateur by any means, but is extensively known as the writer of a great number of successful songs; literary worker of merit and wide celebrity; as well as a contributor to the *Youth's Companion*.

Having determined upon its production and proper presentation, he secured the services of Frank Carlos Griffith as manager of the enterprise. This in itself should endorse the attraction, as Mr. Griffith is a careful investigator, and has been given *carte blanche* in his preparations. He purposes to stage the play, which is called *Moscow*, or *The Chime Bells of Moultrie*, in a thoroughly adequate manner, with an excellent company, new special scenes, artistic printing, and all the requirements of a first-class production.

Mr. Griffith possesses the confidence of managers to a very marked degree, and he informs us of his determination to make *Moscow* a great success.

The author's daughter, Inez Crabtree (a cousin of Lotta Crabtree), will appear in the cast, and if her talent is equal to that of her famous relative, as she has already indicated in *Prince Pro Tem*, *The Golden Wedding*, and the *Pauline Hall* company, she ought certainly to make a hit.

The locale of the play is near Charleston, S. C., and there are scenes on an ocean steamship at Niagara and in New York city. The comedy and negro elements are conspicuous, as well as a Yankee of the genuine Vermont type. New songs and quartettes are interspersed, and competent vocalists will be a feature of the cast. The characters are said to be genuine types, drawn from life by Dr. Crabtree, who has lived among the people he purposes to place upon the stage.

Mr. Griffith is now booking the attraction and engaging the people.

ISLAND OPERA HOUSE MATTER.

The situation of affairs between Proctor and Soulier at the above Opera House is as follows: "Mr. Proctor commenced an action against Mr. Soulier for the dissolution of the co-partnership. In his complaint, charge of irregularities are made, which charges, though denied by Mr. Soulier, were substantiated and confirmed by the affidavits of nearly all the employees in the theatre. Under the law, no period having been fixed for the duration of the partnership, either party could dissolve at any time. It is also alleged in the papers that Mr. Soulier owes Mr. Proctor nearly \$3,000. In that action Judge Patterson, of the Supreme Court, appointed Mr. Proctor receiver of the theatre."

Mr. Proctor has taken and is in possession of the theatre as receiver, and until the action is finally tried, will carry on the business.

Mr. Soulier also began an action in his own name in Albany County against Mr. Proctor for the same thing that Mr. Proctor asks—a dissolution of the co-partnership. A motion has also been made by Mr. Soulier to remove the action commenced by Mr. Proctor from New York to Albany County, on the technical ground that Mr. Proctor lives in Westchester County, and he, Soulier, in Albany County. The partnership will, in any event, have to be dissolved, and there will have to be an accounting, and on that accounting Mr. Proctor believes that Mr. Soulier will be found largely indebted.

FELL FORTY FEET.

An aeronaut named Jones, of Bloomington, Ill., was to make a balloon ascension at River View Park, Joliet, last Wednesday. His balloon was anchored between two trees. The wind was so strong that the rope broke and Jones, holding to the balloon, was dragged upward through the trees. His clothing was torn off, and at a height of forty feet he was forced to let go his hold. The fall resulted in broken bones and injuries that were pronounced fatal.

BRAVE THOUGH INJURED.

H. D. Mahomoe, on his way to join the Drew company at Frederick, N. B., was among those injured in the Canadian Pacific Railroad accident at Roundhead Lake. Mr. Mahomoe is praised for the manner in which he worked to save his fellow passengers who were still in the wreck, although he was himself so severely hurt that he was obliged to remain at Roundhead under surgical care for several days thereafter.

SENTENCED FOR FORGERY.

Frank J. Auburn, a process server in the Sheriff's office, has for some time secured theatre tickets on false pretences and sold them to cut-rate dealers. He recently wrote a note to Manager Jacob Rosenthal, of the Broadway Theatre, asking for tickets in the name of the dramatic editor of the *Evening Star*. He was arrested for forgery, and Judge Martine sentenced him to one year in the penitentiary.

AN OPERATIC SCANDAL.

Manager Rosenbach, of the English Grand Opera company, has taken a six weeks' leave of St. James Hall (formerly Hermann's) from Alexander Comstock and will open at that house with grand opera next Saturday night. The Bohemian Girl will be the opening attraction, and the company remains practically the same as that which sang at the Grand Opera House.

FREDERICK PAULDING'S PLANS.

Frederick Paulding comes to town once or twice a week from his home at New Rochelle. To a *Witness* representative who met him yesterday Mr. Paulding spoke of his plans in the following words:

"After serious consideration, Miss Craigen and I have decided to postpone our next tour until the season after next. The principal reason for this decision is, that neither Miss Craigen nor myself is willing to assume again the responsibilities of manager and artist. The strain is too great, and where the actor is actuated by true ambition and has a high standard of art as a life goal, it is quite impossible to do justice to the business end of the enterprise without eventually injuring the quality of one's artistic work."

"Our artistic success last season was too genuine, and the effect of our work upon the press and public too marked for us to risk any deterioration of its quality or effect by assuming any managerial responsibility in future. Last season, in spite of the financial condition of the country, the fact of its being a first season for us as joint stars, and for a new play and the most inadequate management, Miss Craigen had a most gratifying and absolute success."

"I was merely a member of the company, although starred and in charge of the stage, so I can speak more freely, perhaps, than if I had been pecuniarily interested. We started out for seven weeks, remained out thirty-one, and when we closed had played return dates in all towns and cities to increased receipts. Miss Craigen proved herself to be a most remarkable business woman, possessed of great judgment and indomitable courage. But her promise as an artist is even more remarkable, and her future demands that for the present at least she should have nothing to think of but her art."

For myself, I have no desire to assume the duties of management, although I have sometimes been forced to do so. Still my inclinations are all toward acting and stage-management, and in future I shall never star until some competent, experienced manager assumes all control of the front of the house, and leaves me free to practice my art."

"I shall not go upon the road next season unless under extraordinary inducement. My friends advise me to remain in New York, playing special engagements here and in Boston and Philadelphia only. I shall also reorganize my classes in reading and elocution, which were so successful during the long run of *Romeo and Juliet* at the old Union Square. Meanwhile I am taking a needed rest at my home, and Miss Craigen is with her family enjoying her vacation. After August 15 I shall be at liberty to consider offers for the coming season."

FUND TRUSTEES MEETING.

The regular monthly meeting of the Trustees of the Actors' Fund was held on Thursday. There were present President Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Harrison Grey Fiske, and J. W. Shannon. The small attendance was due to the absence from the city of many Trustees. Little business other than routine was transacted. A standing Auditing Committee of three was created to examine the Fund's accounts once a month. Messrs. Sinn, Fiske, and Rosenquest were appointed to serve on this committee for a year. The Committee on Printing and Publication was authorized to prepare and issue the Association's annual report.

The Fund's Standing Committees for 1894-95 have been appointed. They are as follows:

EXECUTIVE COMMITTEE: Louis Aldrich, chairman; Edwin Knowles, Antonio Factor, Joseph W. Shannon, and H. C. Watt.

CHARTERED COMMITTEE: Edwin Knowles, chairman; Antonio Factor, Joseph F. Woodcock, H. W. Hooley, and Milton Koffman.

GENERIC COMMITTEE: Daniel Frohman, chairman; William E. Sinn, Al. Hartman, Eugene Tschorn, J. Wesley Rosenquest, H. C. Watt, and Charles Frohman.

REVENUE COMMITTEE: Harrison Grey Fiske, chairman; Harry Werry, George Tschorn, Charles Frohman, Milton Koffman, Augustus Pison, and De Wolf Hopper.

ACTORS' FUND HOUSE COMMITTEE: Frank W. Sanger, chairman; Charles H. Hoyt, J. Wesley Rosenquest, William E. Sinn, and Joseph W. Shannon.

PRINTING AND PUBLICATION COMMITTEE: Daniel Frohman, chairman; Charles H. Hoyt, Al. Hartman, H. W. Hooley, and Joseph F. Woodcock.

AGENT COMMITTEE: William E. Sinn, Harrison Grey Fiske, and J. Wesley Rosenquest.

The House Committee has been revived after a lapse of several years, as during the ensuing twelvemonth the Association will have to look for new quarters.

GERMAN OPERA.

Walter Damrosch has returned from abroad with plans for a season of German opera in New York practically perfected. By persistent effort he has engaged Franz Scher, of the Royal Opera in Berlin, the consent of the Emperor having been a necessary preliminary. He has also engaged Herr Alway, Marie Bruna, Neclaus Rothmann, Herr Lange, Max Schwartz, Herr Oberhauser, Emil Fischer and Conrad Behrens. The works to be performed will include the entire Nibelungen trilogy—*Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*—*Die Meistersinger*, *Tristan and Isolde*, *Lohegrün* and *Tannhäuser*. New scenery and costumes have been ordered, and orchestral rehearsals will begin several weeks before the opening of the season.

REACHES EVERYBODY.

"Please stop my advertisement for business manager. The one insertion brought me nearly two scores of applicants—all the fellows. I have selected Frank Carlos Griffith, formerly Mrs. Langtry's manager. Ten *Witness* is the medium to reach everybody connected in any way with the dramatic profession." *Ashton D. Cassatt.*

Boston, July 2, 1894.

GOSSIP OF THE TOWN.



Above is a good likeness of Mildred Holland, who has just returned from Buffalo, where she has been under special engagement to originate the leading part in *The Dagger and the Rose*. According to the Buffalo press, Miss Holland made the hit of the performance in an exacting part. Her work in a scene of madness and in an address to a mob, in which she manifested an effective natural repression, was particularly praised. When *Superba* was brought out, Miss Holland originated the part of Wallia, which she played for two seasons. She next played a short season with Rose Coghlan, and afterward Diane in *Paul Kaurar*, in which character she won unusual praise from the press. Miss Holland has not yet made her plans for next season.

The Washington correspondent of the Brooklyn *Eagle* says of Charles A. Shaw's stock company in their production of Robertson's comedy-drama, *Home*: "Old thespians and members of the dramatic profession, a great number of whom have their homes in Washington during the Summer, who saw the play, expressed it as their opinion that if the company could remain intact and be seen in New York, it would make a hit."

The new Summer theatre at Celeron-on-Lake-Chautauque was opened last week by the German Opera company.

Frederick Frear has joined Pauline Hall's forces in Boston.

The John Drew company left New York for the Pacific coast last Wednesday.

A performer of Irwin Brothers' Circus was drowned while bathing at Nevada, Mo., on July 2 in which town the show was playing. His rescue was attempted by several men of the place.

Mark Smith this week takes the place of Richard Harlowe in 1922, the latter going on his vacation.

Gas Balthus has engaged Holcomb and Cushman, operatic singers, Kitty Wolfe and Richard Riley for *A Bunch of Keys*. Mr. Balthus is booking time, and says he believes this clever farce still has much popularity.

Marie Dressler last week joined the Baker Opera company at Syracuse.

It was stated in a recent *Witness* that Lew Dockstader had discovered a wonderful talent named Perry. The paragraph alluded to John S. Terry, who has been specially engaged by Mr. Dockstader for next season.

The Chicago newspapers agree that John J. Burke, David Henderson's new law comedian, is a wonder in his way.

The W. C. Coop Amusement Company has been incorporated in Chicago with a capital of \$100,000 to produce circuses and other amusements.

Leonard Green, who supported Mahel Paige last season, is in the company supporting Maude Hillman, now playing a Summer season at Gloucester. Mr. Green will go with James Young to play leading juvenile business next season.

Manager Silas S. Drake, of the Elizabeth, N. J., Opera House, was thrown from his wagon the other day while riding and seriously injured.

A. W. Furrows has leased and will manage the theatre at Westfield, Mass.

C. Garvin Gilman's Summer stock company will open at Cape May next week. Andrew Boucicault, who will stage manage the productions and play the juvenile leads, is busily occupied in getting together the people. He has engaged Guy Standing, John Blair, George Edwards, and Kate Lester. The plays to be done are *The Dowager*, *Sweethearts*, and *Smashall*.

A. M. Hollbrook, who has been acting as stage director of *Uhrig's Care*, will close there in a few days. It is his intention to enjoy a short period of rest. Mr. Hollbrook writes: "Since my advertisement was placed in the *Witness*, I have received several offers traceable to its appearance."

Reports that John Slinger Clarke's sons, Creston and Wilfred, were to take the management of the Walnut Street Theatre, Philadelphia, next season, were renewed in that city last week. There is nothing in the reports, however, as the present lease of the theatre still has four years to run.

Charles Leonard Fletcher returns to New York from Southampton, W. Va., this week, to complete his arrangements for next season.

The Bartley Campbell estate has been settled and A. M. Palmer released of his receivership by Judge Van Wyck.

Charles Frohman is expected to return to this city the latter part of this week.



Garden—The Globe Trotter.

Four in three acts by Louis De Lange. Produced July 2.

A. Chesser Steele, Esq.	Frederic Robinson
Mr. Harbottle Brimstone	Edward M. Bell
Mr. Robert Hadley	Edward M. Bell
Henry Achurch	Lorimer Stoddard
James Buchanan Jones	V. M. De Sique
Butter	Louis De Lange
Miss Myra Brimstone	Madeline Benton
Miss "Dorothy" Wary	Hop-Rose
Lillian Uchi	Ada Alexander

Last Tuesday afternoon a special performance of Louis De Lange's three-act farce, *The Globe Trotter*, was given at the Garden Theatre before an invited audience of managers, actors, and newspaper men. The piece was tried in Philadelphia by E. E. Rice three or four weeks ago and the New York performance was understood to have been arranged so that A. M. Palmer could have an opportunity to witness it.

With judicious pruning and a general revision *The Globe Trotter* may develop into a presentable play. In its present shape it cannot aspire to a prominent place among the classics of farce-comedy.

Briefly told, the story deals with the adventures of a young man who has made a bet that he can circumnavigate the globe, start without a cent and return within a year, and, without begging, borrowing or stealing have \$5,000 in his purse.

This is not bad material for a good farce, and *The Globe Trotter* might have proved one had the author told his story more clearly, showed more originality in his situations, introduced fewer irrelevant episodes, and infused more real humor into his lines.

Yet withal, the play was favorably received by the audience. Laughter was frequent and the recalls many. The acting was excellent.

At Other Houses.

Rice's Surprise Party gave the last performance of 1912 at the Garden Theatre on Saturday night before entering upon a vacation of six weeks. The performances will be resumed at this theatre on Saturday evening, Aug. 25, with new features, and a new set of the living pictures. The four hundredth performance, on Aug. 31, will be marked by souvenirs.

The roof gardens and music halls are monopolizing the bulk of the theatrical patronage this week in New York, as, with the exception of *The Passing Show* at the Casino and *The Mikado* at the Fifth Avenue, there are no in-door dramatic entertainments to be patronized.

The Passing Show affords a treat of panoramic jollity, which may be supplemented on its conclusion by the Roof Garden entertainment at the Casino—all for a single admission.

Maggie Cline on a bicycle is the principal novelty at Terrace Garden.

The Roof Garden entertainment at the American Theatre includes Kara, the juggler; Rogers Brothers, German comedians; the Delgadillas, in new illusions; Smith and Cook, acrobatic song-and-dance comedians; Louis, the Mexican contortionist; Mand Raymond, the Darling Sisters, Koh-I-Bahr, Kissell, and John W. Ramsey.

The Living Pictures are still proving a drawing card at Koster and Bial's. The new features of the vaudeville bill this week comprise the first appearance of the truck bicycle riders, Hader and Leslie, and the reappearance of the Irish comedians, Conroy and Fox. The Roof Garden entertainment at Koster and Bial's is also meeting with public favor.

Buffalo Bill's Wild West at Ambrose Park, South Brooklyn, is drawing large audiences, both at the afternoon and evening exhibitions.

A FOOLISH PIRATE.

The following letter has been received from the manager of the Bijou Theatre at Binghamton, N. Y., where a number of plays were pirated recently, as told in *The Mirror*:

BINGHAMTON, N. Y., July 8, 1914.

To the Editor of the *Dramatic Mirror*: Sir—In your valuable paper of June 30, there appeared an article to the effect that the Bijou Theatre stock company was producing in my house, without permission, plays that were the property of others.

I find upon investigation that to some extent this is true. But here I wish also to say that it was done without my knowledge or consent. I am not a dramatic manager versed in these matters. Had I been so pirated productions would have been allowed in my house. My experience has been limited to the variety theatre, and at the close of my regular season I placed a dramatic company in the house under the charge of a stage manager who was to produce the plays. I find that he did produce plays to which he had no right, and in the future I shall see to it that no play is presented on the stage of the Bijou unless we have the entire right to do so.

The excuse given by your correspondent of "hard times" was wholly unwarranted, and entailed entirely from his own brain. This house has no need to complain of hard times. It has been open since Sept. 25 last, giving two shows a day without a break, and that to good business.

I am very glad to see that Messrs. Clark and Delaney, who are old theatrical managers, have at last taken a stand against the theatrical pirates. It is a notorious fact that plays have been pirated in their house for years, and the past season, especially, I would call your attention in particular to *The Hamlet*, which was presented by the James E. White repertoire company in the Stone Opera House, and that at a time when Stuart Robinson was booked there in the same play. Result: Mr. White played to large houses at ten cents admission, while Mr. Robinson played to nothing at all.

Trusting that you will do justice to all, I remain, Yours respectfully, ALMA FENYVESY.

Ignorance of the rights of others is an

inevitable as ignorance of the law. Neither does Mr. Fenyvesy's concern for the alleged note in the eye of his brethren, Messrs. Clarke and Delaney, distract attention from the real issue, which is his own complicity in the theft of plays. His plea of innocence would be stronger if he furnished the name of the wicked stage manager who did the sinning of the Bijou Theatre management by proxy, in order that that culprit would be held up to professional execration.

But we regret to say that Mr. Fenyvesy's promise of reform is not borne out by the circumstance that last week the Claude Pelham Standard Theatre company pirated *Insavogue* under the title of *The Exile of Erin*.

Moreover, at the moment that Mr. Fenyvesy was protesting his angelic innocence he was advertising his Bijou Stock company to appear this week in a stolen version of *Dangers of a Great City*. This play is the property of Doré Davidson.

The Mirror is further informed that Ralph Cummings, the leading man of the Bijou company, has a trunk full of pirated plays, so that further depredations may be expected there.

In the circumstances, considering his brazen pledge of future honesty, Mr. Fenyvesy can be set down as a fool as well as a knave.

Incidents like these should hasten the action of Congress in passing the bill to jail play thieves.

TRAVELING UNDER DIFFICULTIES.

The John Drew company, which left New York for Denver last Thursday, had an unusual experience before reaching that city.

When the train reached a few miles East of Hammond, Ind., John Drew and the members of his company had to leave the Pullman car in which they were riding and continue the journey in an ordinary day coach. On arriving at Hammond they found that the tracks had been torn up for miles by the strikers, and the only way to reach Chicago, twenty miles distant, was by means of the trolley car.

They got into the trolley car as best they could, leaving the baggage behind to follow by another car, and rode to Chicago, only to find that they had missed the Denver train by fifteen minutes.

Another train was sent out two hours later, and the company finally reached Denver without material delay.

OUR UNCLE DUDLEY.

The opening date of *Our Uncle Dudley* is Sept. 3, and the manager, Andie Reid, reports that he is making rapid progress in filling time. The comedy had a long run in London, and was presented last season both in Chicago and New York. It has been accredited with an abundance of ingenious comicality, and the farcical complications of the plot are said to be very laughable. Manager Reid has engaged a cast of clever people to interpret the piece in an adequate manner.

Gossip.

Professor Herrmann has taken an office on the third floor of the American Theatrical Exchange.

W. H. MacDonald was in town yesterday, having returned from a trip to Ohio. He will leave New York again in a few days on a fishing excursion in Maine.

Angie Norton has returned to New York from Halifax, N. S., where she has been spending a few weeks with her family. While in Halifax Miss Norton was badly bitten on the hand by a vicious horse. The wound was cauterized and no bad results are feared.

H. W. Wright, late manager of J. Whitcomb Riley, will assume the management of Helen Blythe's forthcoming tour.

Henry Greenwall has secured control of the Sherman Opera House, at Sherman, Tex.

O. W. Heywood left town yesterday to spend a few weeks at his summer home at Fenton, Mich.

Sager Midgley writes to *The Mirror* to contradict the report that he will star next season. He says he has made no plans as yet.

John E. Brennan and family are at Narragansett Pier.

Lillian Harper has gone to Asbury Park for the summer.

The Los Angeles papers praise Robin Merry for her work as ingénue with Charles A. Gardner.

The San Carlos Opera House, of Key West, Fla., now under the management of Q. Charles Hall, is looking attractions for next season.

George W. Lederer expects to sail for Europe this month.

Harry Williams, who plays in Brooklyn, celebrated the Fourth by discovering burglars in the residence next to his own on Greene Avenue in that city. His neighbors had gone to the country and locked their residence. Mr. Williams heard suspicious noises, loaded his revolver, and after sending a message for the police, took up his stand at the front door of the house in which the burglars were operating. When they appeared he threatened to shoot, and they retired within, but before the police could enter the house escaped by the back way, scaled a fence, and made off. One of the burglars was caught as he was boarding a street car.

The Robin Hood Opera company will inaugurate its next tour at Halifax, N. S., early in September, and will proceed Westward through New England. It will not go West of the Mississippi river, except for a three weeks' tour of Texas, nor through the South. Its season is compactly booked, and it will present Robin Hood and The Knickerbockers. The company will number fifty persons, but slightly changed from last season: will carry its own orchestra, and will use its own special scenery throughout for both operas.

NEXT SEASON.

Helen Kinnaird, who was with the Lyceum company last season, has been engaged by Charles Frohman to play the leading female part in *The New Boy*.

Moreton Baker has been engaged for the Thomas W. Keene company.

W. H. Matchette has been engaged by Jules Grau as musical director.

Emily Rigi will be featured in Mr. Barnes of New York.

Nona Percival, contralto, has been engaged by Evans and Hoev for *The Flams*.

Mart Heisey has been engaged for *Rosedale*.

Marie Burress will play with Otis Skinner.

Dave Warfield will again be a member of Russell's Comedians.

Joe Page Smith will go out as agent for A Trip to Chinatown No. 2.

J. M. Hyde will manage Carner and Lowell's production, *The End of the World*.

J. W. Shannon has signed with Rose Coghlan. He is to play his old part of Baron Stein in *Diplomacy*. Shannon was in the original cast of this play at Wallack's Theatre, together with Miss Coghlan, Lester Wallack, Harry Montague and Frederick Robinson. Mr. Shannon will also play the character parts in Miss Coghlan's new comedy and act as stage manager.

Fenton Brothers will play the title parts in *The Colonel* and *I*.

Inez Rea has been engaged for *Ward and Vokes*.

W. H. Blaisdell and Clara Lavine will be with A Railroad Ticket.

Francis Kingdon will be with J. K. Emmet.

Harry Crandall, Dan Baker, Charles T. Aldrich and Paul La Drew will be with *Hoss and Hoss*.

Lizzie Winner and Clara Hunter will be with the Gorman Brothers.

Arthur C. Pell will be with Robert Gaylor.

Isabella Ward will be with the On the Bowery.

John Will may be a member of Alexander Comstock's Minstrel company.

Royden Eryonne will play the part of Harold Hunting in *Friends*.

C. W. Walker will be a member of On the Mississippi company.

Anna Suits will play the part of Lord Razzle Dazzle in *The Spider and Fly*.

Mary Anderson has been engaged by Walter Sanford to play a leading part in *The Prodigal Daughter*.

Phil H. Irving will go in advance of A Crazy Lot company.

John Williams will be in advance of Thomas W. Keene.

Dan Shelby will be manager of Waite's Music Hall, Wilkesbarre, Pa.

Frank Bush will play in On the Bowery.

John Page will be a member of A Wild Duck organization.

James T. Powers will star in a new farce-comedy by Louis De Lange. The piece is not yet named.

John C. Ellis and Charles Fleming will be members of the Darkest Russia company.

Lottie Hyde will play the soubrette part in *The Still Alarm*.

John W. Vogel will be general agent for Primrose and West.

John Queen, of minstrel note, will support Patrice in *The Kid*.

Lillian Harper will play the leading ingénue role in Archie Boyd's *The Country Squire*.

W. J. Lonergan and L. F. Morrison will go with Coon Hollow.

Minnie Arnold and Little Winnie, the child actress, will be with Tim the Tinker.

Helen Holland will play the leading role in *The Rising Generation*.

Charles E. Dove has been engaged by Edwin Knowles as advance agent for Helen Dauvray's company. Mr. Dove had an experience of ten years on the New York press, and has been connected as advance agent with the Paul Kanvar company, Conrad's Opera company, and other organizations. During the summer he will make his headquarters at the American Exchange. He is at present doing special press work for a number of combinations that are going on the road next season.

Louise Hamilton, who made a hit in the Chicago production of *Coon Hollow*, has been re-engaged for the leading part in that comedy.

The following persons have been engaged by the Metropolitan Dramatic Agency for Davis and Keogh's attractions: George L. Peterson, Charles A. Garnsey, Gus Mills, Mamie Mayo, Norman D. Conners, Jay Hay Cossar, Ernest Wilson, James Bradley Smith and Cook, Ed. J. Heffernan, Harry Watson and Alice Hutchins, John Gairoy, Wilson Deal, Mathews and Bulger, Merri Osborne, Frank O'Brien, Alfred Beverley, Edwin F. Mayo, Francis Graham, Lida McMillan, Libby Kirke, Alice Pixley, Lew Bloom, Morris Weston, Helen Bell, J. T. Tierney, Lottie Hyde, J. C. Huffman, Marion Ballou, George Pannecott, Harry Courtaine, Joseph Slaytor, L. R. Willard, Charles H. Saunders, Rita O'Neal, George H. Weston, H. E. Fairbanks, W. H. Newborough, George Bowman, Gertrude McGill, John De Gea, Joe Coyne, Charles L. Carson, J. F. McGovern, Charles E. Bunnell, W. D. Hanbury, Helen MacGregor.

Edward Adams, who was to sail for England to play the music halls in London this summer, will remain here, as he has signed to do his specialty, "Carmencita," and play the juvenile part in *The Pulse of New York*.

Now ready, date book '14-'15 and '15-'16. Send twenty-five cents to Supply Department, *Dramatic Mirror*.

SUMMER SALAD.

BALLAD OF THE EIGHTEENTH CENTURY.

Behold my lady's gay sedan,
Unpolster'd all in brightest blue!
Half hidden by her costly fan
Her laughing eyes are looking through
The throng of beaux, a gorgeous crew,
Who at her feet their homage pay.
The broken hearts are not a few—
And ev'ry dog must have his day.

Here comes the witty Sheridan:
"Madame, I pray believe me true,
Though other's foibles I might scan,
Of course, I ne'er intended you."
Here's Garrick, kissing Pezzy's shoe:
There's Johnson, rolling on his way,
And Reynolds, Burke and Montagu—
And ev'ry dog must have his day.

With sword and snuff-box statesmen plan;
And hark! the vastly fine *fron fron*
Of rich brocade on maid and man,
And laces rare, and jewels, too,
In minnets, gavottes, quite new,
White arms and graceful figures sway.
Time seems but made to jest and woo,
And ev'ry dog must have his day.

EPIQUE.

O wigs and powders, patches, queues,
We love you dearly—in a play!
But wear you? Zounds! You'd never do!
And ev'ry dog must have his day.

M. A. B. EVANS.

The above verses by M. A. B. Evans, who is known as a contributor to *Life*, *Vogue* and other publications, were inspired by Sothern's personation of Sheridan after the writer had heard many persons regret that the costumes of to-day were not so attractive and picturesque as those of Sheridan's period.

In these days when the actor can find little opportunity to act, it is interesting to note the occupations of several members of the profession who have left it for more certain emolument. J. W. Collier, who was prominent in management of the Union Square Theatre several years ago, is superintendent of Ward's Island, where he has comfortable living and a good salary. Ned Thorne, remembered as a popular star, is an inspector of immigrants at Ellis Island. His brother, William Thorne, is in the Treasury Department at Washington. Bob Frazer, once famous as a clown, is in the Custom House at Philadelphia. W. S. Andrews, the Street Commissioner of New York, was formerly a comedian. And others of the profession in former years have found more steady incomes, if not more congenial occupation, in various positions of politics and business.

"William Gill is writing a three-act comedy for Miss Helen Da Uray," is the way the *Chicago Times* puts it.

Simone is a name that sounds strange, yet it is quite common in France. It is the name of Sarah Bernhardt's grandchild, who is an odd little girl, for she is not at all afraid of snakes or tigers. Perhaps she is brave because she is used to seeing such reptiles and beasts around her home. Her famous grandmother is very fond of queer pets. Simone is said to look very much like Mme. Bernhardt.

Walter Stearns Hale, the actor-artist, writes from Berlin, under date of June 27: "After spending a week or so in Holland I came on here where I am enjoying myself thoroughly, visiting the theatres and art galleries and doing some pen-and-ink sketches. The actor who interests me most is Barnay, whose Richard III. is one of the best I have seen. He uses his splendid voice with great artistic discretion. That's one thing about the German actors that strikes me most forcibly—the almost perfect cultivation of their voices. Down to the utility man they all enunciate distinctly and give the lines all the delicate contrasts of light and shade that Shakespeare demands; and yet, withal, they never seem to sacrifice the sentiment of the speech for the pleasure of playing with their voices. Nearly every theatre here plays Shakespeare at least twice a week! I shall go to London late in July and to Paris for the month of August. I expect to reach home Sept. 30." Mr. Hale, by the way, has a charmingly written and illustrated article in the latest number of the *Southern Magazine*.

AN ACTOR'S CAST.

It was a mile and a half from Kye, N. Y.
On the banks of a trout brook fair,
A comedian sat with baited hook
Coasting a trout from its lair.
And as he made another cast
"Neath the boughs of an old elm tree,
He was heard to murmur in accents low
They must be "dead on to me."

ED. W. DUNS.

Ma. MORNINGCLOCKTAIL—"St. Peter ought to be a good judge of *The Passing Show*."

Ma. AFTERBREAKFAST—"What makes you think so?"

Ma. M.—"It's a case of 'continuous performance' with him."

Stephen Fiske writes: The late Chief Justice Charles Daly was more proud of his acquaintance with theatres and actors than of anything else—except, perhaps, his presidency of the Geographical Society. I remember when he was called as a witness to character in a theatrical libel suit, and the pert counsel for the self-convinced defendant began his cross-examination with this most ignorant question:

"I presume that your Honor knows nothing about theatres?"

"Sir," thundered the Leonine Chief Justice, "you are very presuming."

THE USHER



The great railway strikes are another obstacle that will still further retard the return of prosperity; but so far as managers and the profession are concerned the calamity could not have occurred at a time less likely to do injury to theatrical business.

The mails from the West have been sadly demoralized during the past week. Evidence of this is found in the shrinkage of *The Mission's* usually complete and voluminous out-of-town correspondence.

The Chicago theatres, of course, are suffering acutely on account of the disturbances and excitement. Ill-luck seems to have pursued that city since the end of the Fair.

Last Friday a young woman, described as an actress, appeared before Justice Steiner to recover the sum of \$50 from a man named Pitkin, whose business it is to remedy facial defects for which impenetrable Nature is responsible.

The young woman told the judge a singular story. She had a habit of wrinkling her forehead. She went to Pitkin, who said he could cure it. He asked \$50 for the job, but finally compromised on \$40, which the actress paid him. Then he cut out a chunk of skin, sewed up the wound, and told her that the operation would leave no scar. But the assurance was misleading; a scar remained, and the young woman asserted that this had not only caused her mortification but had caused her to lose several engagements.

This incident illustrates the ends to which vanity will lead women of a certain stamp. It is no uncommon thing for those that are dissatisfied with the shape of the nose or the size of the ear or the direction of the eyebrow to submit to the knife of the advertising doctor. Pain and the danger of permanent mutilation will not deter them. They are ready to endure anything in the hope of improving their looks.

It is this yearning that fills the pockets of quacks and gives wide sales to beautifying nostrums of all kinds. Women are not the only victims, however; the sterner sex has its share of idiots who fall easy prey to the alleged correctors of natural blemishes.

A few months ago a man opened an establishment in Fourteenth Street whose specialty was the growing of hair on bald heads. He covered the bill-boards with alluring posters which announced that no charge would be made unless a cure was effected.

These posters caused intense excitement among the hairheads. Shining crania besieged the Fourteenth Street place. Old men whose heads for years had been as destitute of vegetation as the Norway glacier hastened to the "professor" and paid their money for a course of treatment. The understanding was that in case of failure the fee would be refunded. After the hair production had worked the field thoroughly he put up the shutters and left for parts unknown, carrying with him a small fortune.

"Here's *The Mission* wailing about the alleged opposition of Western members of Congress to the law to punish play pirates," says the *Chicago Times*. "I don't believe there is any substantial objection to the law among the populists or other Congressmen who represent the West, but every law which has its origin in the East is very properly an object of suspicion out here. The bill, as it happens, is righteous and should be made a law."

The *Times* man's belief is neither here nor there, since *The Mission* was in a position to speak from actual observation and not from mere hearsay. Of course there is no substantial objection to the bill among Western and Southern Congressmen; but only a few weeks ago there was objection of an extremely funny and ridiculous sort.

That legislation, having for its object the suppression of play piracy which is rampant in the West and South, should be looked upon with suspicion in Chicago is quite natural. Chicago is the hotbed of theatrical piracy. It is there that pirate managers engage pirate actors, procure pirate "paper" and buy pirate manuscripts.

The *Times* holds forth in the city that harbors Alexander Byers, the thief who, under the masque of the "Chicago Management Company," furnishes stolen pieces to pirate and "repertoire" companies wherever they exist.

The Board of Health ought to be notified that Antoine threatens to bring the Theatre Libre here. The enterprise of the engagement clerk recently gave up the ghost in Paris, its capacity to shock the jaded inhabitants of the French capital having been exhausted.

The Theatre Libre had an ill smell when it was alive; if Antoine carries out his plan and transports the cadaver here one can imagine what an offence it will be in its advanced state of decomposition.

The fate of the Theatre Libre was predestined. Antoine started in on the false

assumption that the regular theatres were in bondage. He made the egregious mistake of supposing that audacity is art and that indecency is the badge of freedom. He was a dramatic anarchist whose object was to assassinate the purity of the stage.

Unable to present his putrid plays to the public because of the law's wholesome restraint, Antoine organized a body of subscribers, thereby evading the ordinary penalties. These subscribers represented a heterogeneous circle of persons, all more or less blasé and all hungry for nastiness and sensation. They got it. But finally disgust and nausea attacked even these hardened Parisians and Antoine was compelled to shut up shop.

He says that a "well-known manager" has offered to bring the defunct organization to the United States. I doubt it. No manager is quite so mad as all that—that is, no manager not now in Bloomingdale.

HIDDEN TEARS

Perchance we smile, our eyes gleam bright;
Tis but the Mummer's subtle art,
And none may pierce the darkened night
That hides the tears within the heart.

Though laughter lightens up the face
Unto the world we play a part,
That keenest eyes may never trace
The tears that hide within the heart.

EDMUND DAY.

RAMIE AUSTEN

The picture on *The Mission's* first page this week is of Ramie Austen, who has won distinction in several plays. Miss Austen made her first appearance on the stage when but fifteen years old, and her promise was such that plans were formed by several Wall Street capitalists, at the head of whom were George and Edward Quintard, to send her to Europe as a representative American actress. Miss Austen preferred, however, to win her laurels by personal efforts rather than by the favor of such circumstances, and boldly threw herself upon her own resources. With this purpose she started with Doré "avidson" in *Lost in New York* during the season of 1886-7 with success. She followed this with another starring tour with Mr. Davidson in *Dr. Jekyll and Mr. Hyde*, and during the next season she created a sensation by her performance of Stella in *Guilty Without Crime*, a dramatization of *Aurora Floyd*, by Val-de-Nous. Miss Austen's performance in this play gave her a recognized position among emotional actresses. She continued in this drama for three seasons, and has since appeared in *Dangers of a Great City* with signal success. She has also appeared in Mr. Davidson's play, *By the World Forgotten*, in which she was as well received as in the other dramas in which she distinguished herself. Miss Austen has the advantage of a comely face and a magnetic personality. She combines in her acting emotional, comedy and character ability. Her imitation of a tough girl in *Dangers of a Great City* has won her high praise from critics all over the country. Miss Austen's family connections are aristocratic. She is a niece of the Right Rev. Charles Quintard, Bishop of Tennessee, and a descendant of the Schuylers of Revolutionary fame.

WILL STAGE EMPLOYEES STRIKE?

The Theatrical Stage Employés were among the trades and labor assemblies that were represented at the meeting of delegates from trades unions at Ulrich's Hall, Chicago, last Sunday night. Their delegates voted with the others present that it was the sense of the meeting that unless the railroad strike was settled by four o'clock this (Tuesday) afternoon, a general strike of all industries represented and controlled would be ordered not only in Chicago, but throughout the entire country.

If the Theatrical Stage Employés in other large cities should join the strike, it would naturally result in closing a large number of theatres, and practically paralyze the theatrical business for the time being. It is to be hoped that they will not allow themselves to be drawn into a strike which cannot possibly be of any advantage to them.

No theatrical employé who has a family to support should be induced by anarchistic and socialistic demagogues to place his wages in jeopardy.

THE NEW LYCEUM, ELIZABETH

A. H. Simonds, for nine years manager of the Temple Opera House, Elizabeth, recently destroyed by fire, was in town last week. To a *Mission* man he said:

"I am to manage the New Lyceum Theatre next season. The house is being built from plans by McElrick and Son. It is on the ground level, and is located on Broad Street, where cars from all parts of the city run. The new house will cost \$1,200, and it will have every known modern improvement. The stockholders are all members of the Liberty Association Building, and this fact will greatly benefit the theatre. I personally control over six stands and three chest boards in the city, which is another great advantage. We expect to open about Oct. 1, and to have a first-class attraction for that date."

CASINO RUMORS

Numerous conflicting rumors are afloat concerning the Casino. It was hinted the other day that Mr. Lederer had changed his mind about retiring, and might occupy that boom again next year. As Mr. Hall holds the lease from Nov. 20 next, and as he is pledged to the Aronsens, it is difficult to see how this can be accomplished. To a *Mission* man Mr. Lederer said: "I refuse to talk on the subject. I withdrew my application for the lease. I will not say if I expect to be in this house next year. The Passing Show will run until September. We have no intention to end the run."

HOLIDAY MAKING

The Jefferson family celebrated the Fourth on the Butternut shore of Buzzard's Bay. Fireworks were dispensed with. Joseph Jefferson watched with pleasure the yacht race sailed in their own boats by his sons. The *Rip* owned by Charles Jefferson, won the race. A clay pigeon shooting-match was won by Joseph Jefferson, Jr. There was a dance in the boat house in the evening, several well-known persons being present.

John Waldron, a well-known Western actor, has gone to England to spend the Summer.

Theresa Vaughn is enjoying her Summer vacation, and her place in 1902 has been taken by Yolande Wallace.

Harold Blake, Mrs. Blake, and Cecile Eissing, late of the Francis Wilson Opera company, are summering at the Delaware Water Gap.

Willard Spenser, author of *Princess Bonnie*, will spend the Summer in the Pennsylvania mountains.

Jennie Goldthwaite will summer at Saratoga.

R. M. Field and Mrs. Field have been the guests of the Kendals in London. They will return from their tour some time this month.

J. Cheever Goodwin is fishing in Northern Wisconsin.

Mary Timberman is at Keokuk, Ia.

W. A. McConnell is now known as "the commodore." That is because he is spending such part of the Summer as he can spare from the American Exchange at Larchmont, where the yachtmen come from. Mr. McConnell wears a blue cap, and reads the shipping news in the morning papers on the train to town. Confessionally, he says that the idea that Larchmont is a yachting headquarters is all a bluff. There are yachtsmen, but no yachts there. The men, he explains, wear sea-togs, chew navy plug, and affect a rolling gait; but there their nautical character begins and ends.

Francis Labadie and Hattie Russell are to produce a repertoire of one-act plays. They are spending the Summer at Owosso, Mich.

George F. Gouge, last season business manager of the Baker Opera company, is at Nantasket for the Summer.

The sisters Leigh will summer at Atlantic City.

Roselle Knott is at her home on Hamilton Beach, Canada, for the Summer.

Lillian Russell has gone to Saratoga for a week. She will sail for England on the *Paris* on July 18, and will begin her engagement at the Lyceum Theatre, London, under Abbey's management, on Sept. 3.

Mena Clary, of the Bostonians, is at Alexandria Bay.

Charles Dickson is at Bensonhurst. Josephine Bartlett Dixon, of the Bostonians, is at the Bostonian Cottage, Hough's Neck, Mass., for the season.

Bertha Behrens is at the Shrewsbury Inn, Rumson Beach, Sanbright, with her mother.

J. M. Hyde is spending the Summer on his farm near Delaware, O.

Minerva Adams is spending the Summer with her brother and sister in Philadelphia. Her sister, Melytha, is still in New York.

Any Ames and her husband, Gus Hennessy, are at Bensonhurst for the Summer.

Marie Carlyle will leave town this week for Spafford Lake, in the White Mountains, and later she will go to East Gloucester and Manchester-by-the-Sea.

Jose Williams sailed for Glasgow by the *California*, last Wednesday. He will visit London and Paris and return to New York about the end of September.

Manager J. F. Nixon, of Philadelphia, is inhaling ozone at the Oriental, Coney Island.

Frank W. Lloyd, manager of Jacob's Opera House at Hartford, Conn., with his wife, is in New York taking in theatrical sights and renewing old acquaintances.

H. Percy Meldon, general stage manager of G. E. Lothrop's enterprises, with his wife, Ethel Tucker, is at the Mignon Cottage, Winthrop Beach, Mass., for the season.

Cora Harvey and little Loeffa Shirley have gone to their Summer cottage at the Thousand Islands. Both have signed for The Pulse of New York for next season.

Dora Webb, a clever contralto singer, who has been for the past two seasons a member of the 1402 company, is visiting her parents in England. She is accompanied by her daughter, little Dorothy. She will return in the Fall to rejoin Rice's forces.

Walker Whitehead has been visiting Edmund Hayes, an old schoolmate, in Steubenville, O.

W. R. MacDonald and wife of the Bostonians have been guests of Mr. MacDonald's mother, in Steubenville, O.

Mr. and Mrs. Edwin Milton Boyle, who are at Magnolia Harbor, were delightfully surprised last week by a visit from Mr. and Mrs. W. H. Crane, who had run over from Cohasset on their steam yacht, *The Scatow*.

W. H. Rudolph, business representative of The Kid, has gone to Atlantic City, where he will spend the Summer.

Fanny Temple will spend the Summer at Ashbury Park.

James T. Powers, Neil Burgess, John Webster and Gus Bothner are at the Highlands of Navesink, N. J.

Edgar C. Mackay, of Gus Frohman's forces, is spending a few weeks at Willow Grove, Pa.

Charles Hawwin has left the city for his cottage at Holly Beach, N. J., where he will spend the rest of the Summer with his family.

Maud Hoffman has gone abroad.

George A. D. Johnson will spend the warm season at Ashbury Park.



REFLECTIONS

On the Mississippi will open in Baltimore early in September. The engagement at McVicker's, Chicago, is for eight weeks.

The Standard Theatre will open on Sept. 17 with *The New Boy*. The cast will include E. V. Backus, Frederic Robinson, W. J. Lemoyne, Helen Kinnaird, and others.

Thomas H. Davis and William T. Keogh's attraction now known as *McFadden the Bold*, will probably be re-christened *McFadden's Elopement*.

The Casino Club will have smoking concerts on a plan similar to that of the Royal English Orchestral Society of London.

Louise Perine has been granted a decree of absolute divorce from William Bonelli, with the custody of their child.

Adèle Clarke left New York on July 7 for the West. She will remain in and near Chicago until August, when she will rejoin her son, Harry Corson Clarke, in Denver.

Edwin Houghton has signed to play with Sidney and Mrs. Sidney Drew for four weeks through the maritime provinces.

John B. McCormick will manage Marie Burroughs, for whom A. W. Pinciro's *The Money Spinner* has been purchased.

Ada Reeve, the English sourette who appeared at Koster and Bial's last season, and Bert Gilbert, a variety actor, were recently married in Manchester, England.

John Dowden, treasurer of the Lansing Theatre at Lincoln, Neb., and Nellie A. Russell, of that city, were married on June 30.

M. B. Curtis will open his season in Sam'l of Posen on Aug. 20, and the tour is booked for about forty weeks. Duncan B. Harrison and Ben Stern will join the business staff of the company, the former to act as manager and the latter to go in advance. Mr. Curtis will confine himself to this play, but at the matinees Mrs. Curtis (Albina de Mer) will play Camille. Scenery for both plays will be carried.

Lillian Swain will play the part of Puck in the production of *A Midsummer Night's Dream* at Saratoga.

A new and sensational melodrama, called *The Cross Roads of Life*, will be first produced at the Star Theatre in this city next month. Edmund Collier will star in the play. The scenic effects are said to be unusually elaborate. Among the pictures to be presented will be the *Sandy Hook Life-saving station*, the steamship *City of Rome* at sea, the Park Avenue railroad tunnel, and a full train of cars. W. G. Smythe will be manager, and Jack Hirsch business manager.

John Young, of the Broadway Theatre, is painting all the scenery for the new melodrama, *On the Bowery*.

George Paston gave a trial performance of *Columbus* in 1902 at the Garden Theatre last Wednesday afternoon, and acquitted himself creditably.

Mrs. Beaumont-Packard will move her business office down to the ground floor during the Summer months.

The Able Opera House at Easton, Pa., will be managed next year by Dr. W. K. Detweiler. The theatre will be renovated throughout, and the best attractions only will be booked.

On the Bowery will open at the National Theatre, Philadelphia, on Aug. 11. It will come to the Fourteenth Street Theatre, this city, some time in December.

Primrose and West are certainly trying to give the public the worth of their money next season. It will cost these managers in the neighborhood of \$40,000 before the curtain will go up on the opening night. Having such an array of talent as George Wilson, formerly of the old minstrel firm of Barlow, Wilson, Primrose and West, Lew Sully, late of *Carnegie's* Minstrels; Howe, Wall and McLeod, musical kings; Rice and Elmer, the bar performers; Thomas Glynn, the *Paderewski* of the banjo; William Wadman, the alto; Harry Gilbert Castle, the California baritone, and Joseph Garland will fill his old position. Paul Mellon, the Western scenic artist, is painting the scenery at Miner's Theatre, Newark.

Jack Sanford, owing to his vigorous constitution, is gradually recuperating from the effects of the surgical operation he had to undergo recently. He has expressed a desire to have his friends visit him at the Presbyterian Hospital, Seventeenth Street and Madison Avenue. On his recovery he hopes to secure a position as advance representative.

Frank D. Hennessy, manager of the Rustable Theatre at Syracuse, was in town recently. Mr. Hennessy says that the Rustable had a very successful season, opening Oct. 2 with *Richard Mansfield*, and closing June 2 with the Bostonians. The house will reopen during September. A strong list of attractions has been booked for next season.

James R. Adams has just bought a fire engine and two white horses (made of tin) for his burlesque on *The Still Alarm* in his new play, *A Crazy Lot*.

THE PEOPLE STAY AWAY.

I am a disappointed man the truth I can't must
 Through battling with adversity quite sullen I have
 grown.
 I am the greatest actor that ever trod the stage.
 My equal, sir, in tragedy never lived in any age.
 Of romantic drama I'm the king, in comedy I'm
 gay.
 But what does all this signify if the people stay
 away?
 I played Hamlet in a one-night stand—I think 'twas
 rank—
 And no one but the janitor came out to welcome
 me.
 He admitted that the play was good—I treated him
 to beer—
 And thought I'd do much better if I came
 again next year.
 've played with our Macready, with Forrest, Booth
 and Keene,
 And all agreed such acting as mine they'd never
 seen.
 But through bitter disappointment my locks are
 turning grey
 For when an actor comes to town the people stay
 away.
 I know, I know what I will do to catch the glibbing
 throng.
 I'll put real paint upon my nose and sing a comic
 song.
 I'll do somersaults and monkeyshines, I'll wear
 striped cotton pants
 And with some bleached-blond maiden do a double
 song and dance.
 I'll throw me manhood to the winds—poor Shake-
 speare's had his day,
 For unless we please about like fools, the people
 stay away.

REINHOLD CLARK.

SAFETY IN THEATRES.

The *American Architect and Building News* for June 23 contained an interesting article on "The Essential Conditions of Safety in Theatres." The article holds that the safety of a theatre depends on six principal factors. First, the site, as regards the relations of the structure to adjoining buildings, and as to the approaches, entrances, and exits. Second, the planning as to the floors of the building and the various parts with their subdivisions and means of communication. Third, the construction, in reference to the employment of fire resisting materials. Fourth, the interior arrangement and equipment, as to apparatus and supplying machinery. Fifth, the management, as to rules and regulations for the safety of the building on the one hand and of the audience, the actors and the stage employees on the other. Sixth, the periodical inspection of the building and all of its appliances.

The study of the causes of theatre fires has resulted in finding that they depend upon bad location, which means exposure from neighboring buildings; bad planning and faulty interior arrangements; inferior or improper construction, structural defects, defective flues, and timber near flues; wrong use of premises which permits the carrying on of dangerous trades in stores or shops in theatre buildings; defective lighting and heating apparatus; accumulations of highly inflammable stage material; use of fireworks, colored lights, explosives and of open fires on the stage; use of fire-arms, carelessness in fireworks laboratories, and dancing on the stage with lighted torches; careless handling of scenery in too close vicinity to unprotected gas flames; smoking and other causes. The paper says that even where indirect causes are avoided by having a theatre suitably located, well planned and properly constructed, the more direct causes of fire should be carefully guarded against by good management, strict rules and regulations, by having a well-drilled staff of stage employees, and by instituting periodical inspections of all the details forming together the equipment and interior arrangement.

Statistics of theatre fires present an interesting summary. Out of 259 fires known up to the year 1878 in theatres, 19 per cent. started in the daytime; 5 per cent. one hour before the giving of the performance; 12 per cent. during the performance; 24 per cent. within two hours after the performance was over; and 39 per cent. during the night after the performance. In 1881, when these statistics included 373 theatres, the per centage remained almost the same, viz.: 19.9 per cent. of the fires started in the daytime; 5.6 per cent. one hour before the performance; 11.6 per cent. during the performance; 22.6 per cent. within two hours after the performance was over; and 40.3 per cent. during the night following the performance. The article continues at great length, and from it these extracts are taken:

"These figures would tend to show a large preponderance of fires immediately following a performance and prove conclusively that the safety of theatres depends largely upon a careful and minute inspection of the building after each performance. The danger of fire, notwithstanding the above figures, is really greatest during a performance, but the number of casualties at these hours is not so large as might be expected, because of the stricter and more careful watching, upon which a judicious theatre management should wisely insist.

"The number of theatres annually destroyed by fire is very large. According to the carefully collected statistics of Herr Feilich, two hundred and nine theatres were burned in the eleven years from 1871 to 1881, making an average of nineteen such buildings per year.

"From 1882 to 1888, theatre fires have occurred as follows:

In 1882, 25 fires; 1883, 20 fires; 1884, 10 fires; 1885, 8 fires; 1886, 15 fires; 1887, 10 fires; 1888, 15 fires.

"Many of these signify not only loss of property, but loss of life as well. The large theatre fire calamities of Brooklyn, Nice, Vienna, Paris, Exeter (England), and Oporto (Portugal), alone were the cause of the loss of about one thousand six hundred human lives.

"The large number of fires annually occur-

ing in theatres, and the incidental great danger to the people in such buildings is easily explained by the many possible causes of fire cited above.

It obviously follows that theatres must be so planned, constructed, equipped and managed as not only to prevent fire, but also to prevent a panic; that there should be provided, in every theatre building, not only means for the fire extinguishment, but also for protection, in case of an outbreak of fire, against the flames, the smoke, and the deadly gases of combustion, the smoke constituting the greatest danger, as more people are suffocated than burned to death in a theatre fire; and most important, that to guard against a threatening panic, crush or stampede, there should be ample means for personal safety and rapid egress.

"The prevention of fire in theatres is accomplished by proper location, planning, construction, interior arrangement and equipment, by proper management and by periodical inspections. But we should not forget that filling all the requirements combined alone provides perfect safety. For instance, a free site alone does not preclude theatre disasters. The Paris Opera Comique stood on an open square, the Exeter Theatre had three fronts on streets, the Opera House at Nice and the Vienna Ring Theatre practically stood detached, but they lacked sufficient and proper exits, the stairs were not lighted, and in some cases the doors opened inward. Then again, fireproof building construction alone does not prevent theatre panics, if the stairs are narrow, if the passages are dark, if the smoke from a stage fire is drawn through a wire curtain into the auditorium by the suction of the ventilator over the auditorium gasalis. Again, it is not sufficient to build a fireproof proscenium wall to completely separate the stage from the auditorium, but the large opening in the proscenium wall must be provided with an efficient fire curtain and other openings with self-closing fire doors to keep out the flames and smoke, at least long enough for the audience to make their escape. Finally, the most elaborate system and complicated mechanism of standpipes, sprinklers, iron curtain, stage ventilator, etc., fail to protect a theatre audience, if the exits are inadequate and if the building cannot be completely emptied in a very few minutes. What is needed, therefore, is the combination of all known elements of safety.

"The ideal site for a theatre is on a wide public square, the building having approaches and standing free and isolated on all four sides. For absolute safety this is really the only available site, as it affords the best opportunity, not only for architectural effects, but also for judiciously providing and arranging numerous exits from all parts of the house. Such a site is, however, rarely obtainable in our large cities, where the price of land is enormously high. If the requirement of a free site were insisted upon, it would cause the building to cost too much, and would thereby render more difficult theatrical enterprises, which in this country are not subsidized by the Government, but are private commercial enterprises.

The opposite extreme, namely, a theatre building entirely surrounded or hemmed-in by other buildings, is of course inadmissible, owing to the constant exposure of such a theatre to danger from outside, and on account of the increased difficulty in saving life in case of a fire or a panic within. Theatres having entrances or exits necessarily carried through other buildings are bad and dangerous. Windows or openings in the outside walls of a theatre looking towards other buildings in close contiguity to the same, are a constant menace and danger.

"All theatres should be planned with a number of internal divisions, each of which is to be made in itself as fire-resisting as possible, to prevent the spread of fire from one part to another. There should be in every theatre, whatever its size may be, at least four principal and distinct internal divisions, each entirely separate and isolated from the rest, as follows:

"(1) The auditorium; (2) the stage; (3) the dressing-rooms, workshops, offices and wardrobe; (4) the stairs, foyers, lobbies, corridors, passages, cloak rooms, refreshment rooms, the entrances and exits.

"Scenery-making, scene-painting and carpentering on a large scale should not be permitted in the theatre proper. There should be provided, in a separate annex or fire-proof building, such paint shops, carpenter shops, scene-docks, store-rooms for timber, furniture, etc., and other workshops, as the business of the theatre may require. The stage or the under stage, or the fly galleries should never be used as a carpenter or paint shop, nor should such work be performed, as is often the case in the older theatres, in the loft over the auditorium. Neither should this loft be appropriated for the storage of inflammable material. The rear of the stage should not be used as a scene-dock.

"The combination of a hotel and a theatre, or of a theatre and office building, which is still quite common, cannot be approved from the point-of-view of safety, as each part endangers the other. No living or sleeping apartments should be contemplated in the plan of a theatre; no workshop, manufacturing establishment or store houses should be combined with it, and on the street floor stores should only be provided if separately fireproofed, if completely isolated from the theatre by thick brick walls, and if the stores are kept accessible from the street only."

REMARKS.

Boston Times.

THE NEW YORK DRAMATIC MIRROR is a readable theatrical paper, and that is more than can be said of most so-called dramatic publications.

It contains books containing percentage, ticket tables, etc., covering 94-5. Twenty-five cents each. Supply Department, DRAMATIC MIRROR.

THE COMIC OPERA QUESTION.

Mr. Stahl's pertinent remarks in his article published in *The Mirror* some time ago on a subject which is daily becoming more susceptible to criticism and comment, have undoubtedly opened a wide field for serious discussion and even argument. It is indeed strange that a species of attraction as promising as comic opera should have been, within a comparatively short period, so materially changed in its methods of presentation without apparently exciting any strong evidences of disapproval on the part of its many admirers. That this revolution has been brought about by a partial sacrifice at least of the artistic element in composition, is a fact which is admitted by even those who profess to be satisfied with the present order of things.

The reasons for this decline are few, but they stand out in bold relief. One cannot fail to admit the truth of Mr. Stahl's statements; he speaks from the experience of a trained musician and with the keenness of a close observer. Yet there is one point, introduced by him presumably as a sub-argument or minor consideration, which has been in the humble opinion of the writer chiefly responsible for the application of new and undesirable ideas to comic opera mechanism. I refer to the unanimity with which the leading members of our most popular organizations branched out with companies of their own, coincident with the discovery that their efforts met with a greater degree of approbation than those of their fellow artists.

It does not require an analytical review of the situation to demonstrate that Mr. Stahl's three reasons, despite their accuracy, are all mainly dependent upon this one *premier* evil (is the term too harsh?). That brilliant organization, the McCaull Opera company, which was fully capable of interpreting the most difficult works of the foreign composers with true artistic expression, did not long survive the defection of De Wolf Hopper and a few more of his able associates. Wilson Hall, Jensen—a magnetic trio when grouped in the same company—undermined the very foundations of the Aronson company when they sought new fields, although strenuous efforts were made to fill their places. Other capable companies, too, suffered in a like manner, and the Bostonians alone remain intact.

With the advent of new stars in the comic opera firmament came the demand for the services of the American composer and librettist. Hitherto the efforts of these personages had been regarded in the light of laudable experiments and occasionally encouraged as such, but now we find them given the preference over their foreign brethren. Easier of access, they had plenty of opportunities to study and gauge the peculiar abilities of their ambitious patrons, and the further advantage of frequent consultations. With their resources thus curtailed in at least two distinct directions—first, in the predominance they have been required to give to one particular character at the expense of those portrayed by the other members of the cast, and again, in having been compelled to keep in touch strictly with the disquisitions of the individual who occupied that character—it is not surprising then that they have failed to duplicate the harmonious effects and artistic finish which characterized the productions of their predecessors in this line. The unfortunate librettist has been subjected to the bulk of the censure, prompted, no doubt, by the increased importance given to dialogue and humorous business, and the proportional diminution of musical numbers.

Do not these facts sufficiently explain also the apparent scarcity of competent singers? Scattered by the dissolution of the old, well-balanced stock companies, they are not necessarily lost, nor does it follow that their talents have in the slightest degree deteriorated. The managers, too, looking on the financial side of the question only, have simply kept in step with the procession, and what with the elaborate scenic displays and other new-fangled accessories which now seem indispensable, it cannot be said that their expenses have decreased with the legitimate worth of their productions.

But there has been another obstacle in the path of our comic opera artisans, and one fully as formidable as any brought to public notice. Not only did these candidates for stardom decide to inaugurate their new departure with a brand-new attraction, but they have been forced, in order to keep up with the times, to present something fresh and original every successive season. Here we are confronted with the edifying spectacle of our talented co-authors in the guise of contractors, with a specified date staring them in the eyes, and a provisional forfeit hanging over their heads. To couple genius of any description with methodical rules and regulations is a deplorable inconsistency, and this has been probably the most serious handicap to the attainment of a high standard in American comic opera.

To advance reasons that almost speak for themselves is a comparatively easy task, but the suggestion of remedies that can only be rendered practicable by the cooperation of the general public, is quite another matter. After the positive beauties of *The Beggar Student* and *Ermine*, this self-same public did not demand the spasmodic merits of *Wang* or *The Merry Monarch*, but they accepted them with avidity even while realizing the painful contrast between the two modes of composition. These artists only fell in with the natural order of things when they started out for themselves; a constantly increasing population requires more theatres and added attractions. But until both press and patrons declare that they are weary of the subordination of ten persons in order to emphasize the eccentric talents of one individual, our really able composers and librettists must work with their hands metaphorically tied, and the results of their labors will show a steady tendency towards retrogradation.

Geo. F. Scansell.

ABOUT ACTRESSES.

Camille Urso is in Australia. She has been so much in this country that Americans have come to think of her as naturalized, if not as a native. She has crossed the Atlantic twenty-six times between New York and Liverpool, and with her husband she goes to Paris from this country for a holiday every year when her professional travels do not take her elsewhere. She has appeared in almost every country of the world except China and Japan. Madame Urso was born in Brittany. One of her most remarkable characteristics as a violinist is that she habitually closes her eyes when performing. This she explains: "People in the audience used to distract my attention. A lady might come in late wearing a high bonnet with nodding feathers. That bonnet immediately had an individuality above all others; it fascinated me. A young couple whispering behind their hands; others impatient and moving in their seats; a fluttering programme—they all distracted me. At first it was difficult to perform without seeing the conductor and orchestra; but perseverance was needed, as in everything else worth doing well. Now you know why I shut my eyes when playing."

Madame Belle Cole has been interviewed by a reporter for the Melbourne *Argus*. She went to Australia from England, where she resides, partly for a holiday and partly for relief from influenza. She is an American, although she has lived so long abroad that many here have forgotten her. She is established in London as a favorite singer. She was born in Chautauque, N. Y., and was the daughter of musical amateurs. At the age of thirteen she was the principal singer in the village church. She made her professional debut in this city in 1883. In 1887 she went to England with her husband. There she was heard in a drawing room one day and was besought to appear in Albert Hall in public. The result was that she was engaged for six out of the ten concerts of the season at that place. She was afterward introduced at the Crystal Palace, and became so successful that she made London her home. She says as to one of the reasons for this:

"There is a side to English life that all Americans love, and that you can't get in America. I mean that quiet home life that is so peculiarly English. America is so yet an infant in arms. Everybody rushes. No one has time for the details of life. Why, the servant girl question alone—and you know how indispensable good servants are to some life—is enough to reduce the average American woman to despair. For instance, we went to Colorado for two years for my husband's health, and we said, 'what do you think?'—'Go, get married, get a cook, and go to a month for a girl to do ordinary work. Isn't that enough to drive any woman with domestic tastes mad? They say all good Americans when they die go to Paris. I believe they prefer to live in London. There, I have my own little house close to Hyde Park, and my husband and I spend our spare time in driving. We each have our own horses, and I have rather a reputation in London as a whip. Then on Sundays I have my 'at home,' and we enjoy our own little school-children. You don't know what it is for an artist to plunge into that kind of home life, and have nice people about one. I just love it."

Mrs. Harry Watkins has returned to town after a visit to her sister, Mrs. John Hoop, at Hollywood, Long Branch. She will return to the stage next season to play a character part in *Pawn Ticket 210*, in which her daughter, Amy Lee, is to star jointly with P. Augustus Anderson and Frank Doane. Mrs. Watkins has been in retirement several years. Formerly she and her husband were great favorites in the South, where they toured season after season in *Trolden Down*, *Kathleen Macbourne*, *Pioneer Patriots*, and other plays from Mr. Watkins' pen.

Eleanore Mayo has changed her plans. A short time ago she declared that she would go abroad this Summer and spend a year in serious musical study. She is going abroad, but she is coming back in September to sing again the principal role in *Princess Bonnie* for another season. During her short stay on the other side, Miss Mayo will put herself under the tuition of Pauline Luca. The temptation to continue in Mr. Spencer's operetta will be understood when it is said that Miss Mayo receives from him a *bona fide* salary of \$500 a week.

Sibyl Sanderson's fame belongs chiefly to Paris, although she has won success in other European capitals. She is a California girl. Her father was a judge of the Supreme Court. Miss Sanderson studied at the Paris Conservatoire. She is a protégée of Jules Massenet.

Clara Hunter has discovered a new reason for the hard times many young women have in getting on in the profession. We shall let her explain it in her own words: "Much has been said about the intrusion of the amateur in the ranks of the dramatic profession, but nothing has been said of a class in the profession who keep girls dependent on their own exertions out of employment just as much as the rich amateur. The 'class' referred to are the married women whose husbands are amply able to support them, but who continue to crowd out the more helpless ones because they want to be near 'hubby,' or they want to buy property, or 'hubby' thinks, 'Well, wife can support herself; I will keep my salary for other objects.' While it is very commendable in both husband and wife to wish to be together constantly, there is a moral side to the question, and that is, who are they crowding out? Plenty of girls, talented, young and pretty are not able to earn an honest living in the profession, because somebody's wife holds her position in a company. The reform can only come through managers, who, if they choose to, could give the dependent ones the first chance, and then both the amateur and the 'supported wife' would be chosen last instead of first. It is something to try to be just in this world."

Large date book for '04-5 will be sent on receipt of fifty cents. Supply Department, DRAMATIC MIRROR.

IN OTHER CITIES.

TACOMA.—Theater (John W. Hanna, manager).—John Griffith's *Faust* on June 22, 23; fair but good performances.

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WISCONSIN.

OSHEOSH—GRAND OPERA HOUSE (J. E. Williams, manager): Extra Kendall's return engagement in A Pair of Kids, matinee and evening, 2 to 3 full house.

STIGLER—OPERA HOUSE (Hoefler Brothers, manager): Extra Kendall in A Pair of Kids June 23; Big business. Return date 25, S. R. O. St. Plunk and 25.

PORTAGE—OPERA HOUSE (A. H. Carver, manager): Sackett Theatre co. June 23-24; fair business.

MADISON—FULLER OPERA HOUSE (Edward M. Fuller, manager): Elsie Elster in Doria June 27 drew a fairly good house.

CANADA.

TORONTO—ACADEMY OF MUSIC (M. S. Robinson, manager): W. S. Cleveland's Minstrels opened a brief engagement 2, 2 (Dominion Day), to packed houses. It is one of the best minstrel performances seen here in a long time, and is deserving of the liberal patronage extended.

ST. JOHN—OPERA HOUSE (A. O. Skinner, manager): Second week 2, 2 of W. S. Harlowe co., producing Inoc, The Planter's Wife and The Soudan to crowded and enthusiastic houses. The success of this engagement has been remarkable; S. R. O. being the order of the day. Melodrama, an excellent co. and magnificent scenery, together with Mr. Harlowe's personal popularity were the causes.

ONTARIO—(JAMES' THEATRE (Sparrow and Jacobs, managers): James E. Hackett brought his season to a close with two performances of An Arabian Night 2, 2 (Dominion Day). At the evening performance a body of the M. A. A. boys who had been out cycling attended in costume and gave some selections on their file and drum band between the acts, and three rousing cheers for Mr. Hackett. Theatres Royal (Sparrow and Jacobs, managers): The Royal closed its regular season with the annual benefit to the theatre of the house. The Rose and Shamrock, an Irish drama, was presented under the direction of Edwin Varney, and with a number of clever specialties made up an excellent programme. Besides the professional talent engaged a number of well-known local amateurs took part, notably several members of the Kirtz family. Lew Kirtz made a most speech on behalf of the theatre and promised a good bill of fare for next season. The Royal will now remain closed for several weeks for redecoration. Theatres Royal will appear at the Academy of Music 20. A benefit was tendered to St. John by the members of the Harlowe Baseball Club 20. A good concert programme was rendered. Al. Hart, who goes out with Water next season to play the title role, is a Montreal boy. He is spending the summer vacation with his family in this city.

VICTORIA—VICTORIA THEATRE (Robert Jameson, manager): The John Griffith Faust co. played to fair business June 23, 24 and matinee 25.

FOREIGN PLAYS AND PLAYERS

Australian Notes.

The Bland Holt Dramatic company are having a successful season at Williamson and Macgrove's Princess Theatre. They have produced A Woman's Revenge and The Prodigal Daughter. The company includes Bland Holt, W. B. Baker, E. Sess, J. Cosgrove, Mrs. Bland Holt, Henrietta Watson, and Marie Ireland.

Maggie Moore's company at the Theatre Royal are in their seventh week with Struck Off. The Circus Queen, a musical comedy, is to be staged on May 19.

Don Barry's Dramatic company are in their twenty-second week at the Alexandra Theatre. Uncle Tom's Cabin and The Octoroon have been followed by Queen's Evidence, which now holds the theatre. Over thirty years have elapsed since the Octoroon was first produced here by Joseph Jefferson, who is said to be the most natural actor who ever visited Australia. Bland Holt, who came here with the Georgia Minstrels some years ago, is playing his old part of Uncle Tom. He was the Peter in the Octoroon, and very happily shows the difference between a real negro and his burlesque counterpart.

Arthur Gorman opened the Bijou Theatre on May 2, with The Miracle of May Fair, which was very successful in England. The company includes Walter Bland, H. N. Harwood, Fred Cranbourne, Annie Taylor, Edith Bland, and Ethel Hadden. Friends, which was first produced here by a London company on June 21, 1879, is to be staged on May 19.

Lillian Tree, who appeared here in The Beggar Student and other operas, will leave for New York in July under engagement to Abbey and Grau.

James McCormick, for many years leader of the orchestra at the Wellington, New Zealand, Opera House, fell down the stairway under the stage recently, fracturing his skull and breaking his arm. He died forty-eight hours afterward.

Madame Melba says she will revisit Australia next year.

J. C. Williams, who is now in London, has engaged George Edwards' Gaiety company for a visit to Australia next year. They will come via America, and will appear in San Francisco and New York. In the latter place they will be joined by Charles Hyley, now in Australia.

J. R. Greville, a popular Australian comedian, whose career extended over a period of forty years, died on April 21, aged sixty years. He visited Europe a few years ago.

Notes.

The announcement is made that J. M. Barry and Mary Ansell, a clever actress who appeared in his Walter, London, are to be married.

Melodrama's A Modern Eve was produced at the Haymarket Theatre, London, last week. The drama is modern, in that it deals with the type of woman who is weak, selfish and irresponsible in social life. This part was taken by Mrs. Beerbohm Tree. The play evidently will not interest an average audience. It was applauded by the picked audience that witnessed its first representation.

Marshalltown, Ia., claims to be one of the best one-night stands of its size in America. The C. Speers, the manager of the Odeon, plays but one good attraction a week, which can play to six or eight hundred dollars.

DATES AHEAD.

Managers and Agents of travelling companies and correspondence are notified that this department closes on Friday. The same publication in our subsequent issue does not need to be notified as to the date of the next issue.

DEPARTING COMPANIES.

A TURKISH BATH (E. H. Macy, mgr.): Duluth, Minn., July 22.
BURTON AND SMITH: Woonmouth, Ill., July 9-22.
ROCK ISLAND 26-27.
CRITERION STOCK (Joseph Brooks, mgr.): Chicago, Ill., July 2-indefinite.
CHARLES FAHNEY'S STOCK: Chicago, Ill., May 2-indefinite.

CHARLEY'S AUNT (Charles Frohman, mgr.): Chicago, Ill., April 20-Aug. 15.
CORSE PATTON (David J. Ramage, mgr.): Fargo, N. D., July 9-14, Crookston, Minn., 20-21, Winnipeg, Man., 21-22.
COLLIER, McDONELL: Presque Isle, O., July 2-indefinite.

ELLINGWOOD AND CHESLEY'S PLAYERS: Salem, N. Y., July 14.
EUNICE GOODRICH (William Pottle, Jr., mgr.): Marshalltown, Ia., July 9-12.
FAUST (Southern's): Monon, Ind., July 11, Monticello 12.

HARLEY AND HART (James Jay Brady, mgr.): Leadville, Col., July 10, Salida 11, Pueblo 12, Colorado Springs 13, Denver 16-21.
HARRISON'S STOCK (M. W. Hanney, mgr.): San Francisco, Cal., June 18-Aug. 11.
IDA VAN CORTLAND (Albert Tavernier, mgr.): Grand Forks, N. D., July 14.

JOHN DUNN (Charles Frohman, mgr.): Denver, Col., July 2-indefinite.
JAMES J. CORBETT (Wm. A. Brady, mgr.): Worcester, England, 4, July 9-14, Leeds 16-21, Belfast, Ireland, 23-24, Dublin 25-Aug. 4.
JANE (Eastern's): St. John, N. B., July 16-21, Halifax, N. S., 23-26.

JANE (Western's): Gustave Frohman, mgr.: Grafton, Wash., July 12, Grand Forks, N. D., 13, Crookston 14, Moorhead 15, Fargo 16-17, Alexander 18, WADE HILLMAN (W. G. Snelling, mgr.): Schenectady, N. Y., July 9-21.
MARGARETTA PAUL (Lawrence Russell, mgr.): Jerseyville, Ill., July 9-14.

MARY WILLIAMS (Gordon, N. Y., July 2-14.
OUR COUNTRY COAST: Hastings, Mich., July 20.
Charlotte 21, Mason 22, Grand Ledge 23, Greenville 24.
POTTER MILLER: San Francisco, Cal., July 2-14.
SEPLUNKARD (Marie Norton, bus. mgr.): Washburn, Wis., July 20, Ashland 21, Ironwood, Mich., 22, Escanaba, Wis., 23, Arripo 24.

THE PRINCE SHOW: New York City May 12-indefinite.
WILLIAM MORRIS STOCK: St. Paul, Minn.-indefinite.

OPERA AND OPERETTA.

AMERICAN GRAND OPERA (Fred A. Thomas, manager): Worcester, Mass., July 2-25.
ANDREWS' OPERA: Minneapolis, Minn.-indefinite.
ALADDIN, JR. (David Henderson, mgr.): Chicago, Ill., June 6-indefinite.

CAMILLE (FANVILLE OPERA: Boston, Mass., June 18-indefinite.
DAVE JONES: Boston, Mass., July 2-indefinite.
DEWEY OPERA: Minneapolis, Minn., June 2-indefinite.

DUFF OPERA: New York City June 12-indefinite.
HIGGS OPERA CO.: St. Louis, Mo., indefinite.
MACRAY-KENNEY OPERA: Baltimore, Md., July 2-indefinite.

MURRAY-LANE OPERA: Cleveland, O., indefinite.
NIGHT-CLASH OPERA: Boston, Mass., June 2-indefinite.
PAULINE HALL OPERA: Boston, Mass., July 9-indefinite.

SCHILLER OPERA: Chicago, Ill., May 12-indefinite.
SODRA'S OPERA (D. Blahely, mgr.): Manhattan Beach, N. Y., July 2-indefinite.
THOS. Q. SHERBOCK (W. F. Falk, mgr.): Chicago, Ill., July 2-24.

WELSH OPERA: New York City May 22-indefinite.

CIRQUE.

BARNUM AND BAILEY: Pittsburgh, Pa., July 10.
Youngstown, O., 11, Akron 12, Tiffin 13, Mansfield 14.
BURRING'S: Danforth, Me., July 11, Calais 12.
J. R. LA FRANK: Le Roy, Ill., July 11, Farmer City 12, Champaign 13, Danville 14.

LEON WASHINGTON: Cobleskill, N. Y., July 11.
Sharon Springs 12.
WALTER L. MAIN: Waltham, Mass., July 11, Chelsea 12, Malden 13, Woburn 14.
W. H. HARRIS: Rutland, Vt., July 11, Whitehall, N. Y., 12, Saratoga 13.

WELSH BROTHERS: Pottsville, Pa., July 11-12.

BUFFALO BILL: Brooklyn, N. Y., May 12-indefinite.
BRISTOL'S (D. E. QUINCE (John C. Patrick, mgr.): Orléans, Ont., July 9-12.

GUS HILL'S NOVELTIES: Denver, Col., July 2-14.
HAGENBERG'S TRAINED ANIMALS: Manhattan Beach, N. Y., June 11-indefinite.
HARRIS BROS. MINSTRELS: Putnam, Conn., July 11, Danville 12, Monville 13.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" Departments.]
ATLANTIC, IA.: Atlantic Opera House, August 2-27, Sept. 1-15.
CAMBRIDGE, O.: Hammond's Opera House, Aug. 2-27, Sept. 1-15.

CHESTER, Pa.: Grand Opera House, August 2, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27.
MENICO, MO.: The Morris Grand, Aug. 20-week.
BRUNT STERLING, KY.: Grand Opera House, June and July.
NEWARK, O.: Music Hall, Aug. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27.

OSHEOSH, Wis.: July 2-week, Sept. 10-week.
WARREN, O.: Warren Opera House, Sept. 2-5, 11-13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27.

WHEELING, W. Va.: Opera House, Sept. 2-7.
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WHEELING, W. Va.: Grand Opera House, Aug. 20-25, 27-31, Sept. 2-7, 10-15, 17-22, 24-29.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JULY 14, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—THE PAVING SHOW; ROOF GARDEN; 815 P. M.
ROOF AND BALCONY—Variety and Opera, 8 P. M.
BROOKLYN.
AMERICAN PARK—Buffalo Bill's Wild West.

THERE seems to be idleness on other

It is the people of this country are fond of variety in life, it is quite probable that after the experiences of this Summer, which are the reverse of amusing, they will be ready for amusement.

THE objection by the Kennells to the adoption of the stage by their son, Deshaunton Kennell, for whom they had hopes in the law, is as amusing to others as it is evidently serious to them. It smacks much of kicking down the ladder after a successful climb.

IT is now said that the Rev. Oliver J. Booth, of Buffalo, whose speech before the curtain on the occasion of the production of his play in that city was published last week, may himself appear in the play in the character of a cardinal. There is no surprise of good cardinals on the stage to-day, and the Rev. Mr. Booth is not wholly unfortunate in his name.

WHILE playing in *Sowing the Wind* in Minneapolis the other evening, Harry Miller waited in statuesque impatience upon the waiting of an infant before continuing with his lines. Let us imagine—if we can—some actor of the old school—say Edwin Forrest—thus giving pause to the pregnant business of a play while a baby sneezes! And yet the theatre is no place for infants.

THERE is a popular belief that Boston never has doubts about anything mundane—perhaps about anything celestial—and particularly about anything theatrical or literary. And yet a dispatch says that the Boston customs officers are hesitating as to whether they shall permit a consignment of the works of Zola to pass into that port. But perhaps the customs officers are not Bostonians.

A COMIC opera now playing in Chicago advertises its former vogue in New York among other things by the testimonial of a well-known manager who said: "See through the show forty-three times." In Chicago, probably, they do not know that the manager was sitting in his own theatre all those times. Why not have given an idea of the continuous crowds by adding the testimonial of the head usher, who might be Smith or Jones, to this effect—"Stood through the show for one hundred nights."

CENSORSHIP.

AN English theatrical writer, ROBERT W. Lowe, has entered the lists in defense of the stage censorship in England, an office that has been somewhat liberalized of late years, yet which in its most liberal mood is antagonized by a growing number of writers on stage topics who believe that stage censorship is radically wrong.

Mr. Lowe ridicules the idea that the public is fit to elect and select its own amusements, and in effect asserts that without the censorship impurity and indecency would reign on the stage.

It is a fact that with its censorship the English stage to-day is no purer than the stage of this country, where managers submit their enterprises to the public without censorial mediation or meddling of any sort. If anything, the American stage is more free from morally objectionable features than is the English stage with all its restricting formalities.

MR. IRVING AND THE QUEEN.

A CABLE note the other day stated that it was rumored in London that Henry Irving was to make his appearance at Court at a late hour, but his name was not on the list of those who attended upon that high social ceremonial. And then it was said that no actor, no matter how eminent, ever had been favored by a presentation at Court, owing to the ancient social antipathy to the profession.

Mr. Irving may or may not be ambitious to figure at a Queen's levee, but if he should there appear he would no doubt make a hit.

Mr. Irving has been good enough to entertain the Queen by her special command at Windsor Castle, and there seems to be no valid reason why he should not be so esteemed by Her Majesty as to be permitted to make his non-professional bow in the mixed company that peoples the receptions at court.

TOO LATE!

A GERRY agent the other day arrested a little girl whose happy spirit impelled her to dance on the sidewalk to the music of a piano organ, and dragged her into the forbidding atmosphere of a police station, where the child's frightened mother was made to promise that she would lock the little one within doors hereafter when an organ was heard on the street. And yet, to effectively stifle the happy impulses and destroy the ingenuous spirit of childhood, this business of Censor's ought to have been commenced when the world itself was young by an original and self-evident Omnipotence.

M. R. DESS made quite a hit on his first appearance. But perhaps we had better call it a strike.

FOOTLIGHT FOR THE WASHINGTON'S SERVICE.

So come back to his beloved home
After some forty years,
And when he looked upon the scene
His old eyes filled with tears.

Upon the old-time common, where
He'd played with the bar and ball,
There was now the sturdy air
A workman grim and tall.

Of all the scenes he once had known
He could not find a trace,
Nor could he find among the crowd
One face, familiar face.

Naught could be said that was not changed,
Still, across the way,
He saw the billboard with those words:
"Best Lyrics—by Ada Gray."

A SINGULAR ACCUSE.

First Actor (in tragic soliloquy)—"Are we quite alone?"
Second Actor (glancing greedily at the small audience)—"Alone!"—*The Star*.

NARRATIONS.

"Great Scott! What are they applauding that fellow for? He's got a voice like a sawmill, and he sings out of the side of his mouth."

"Oh! They're trying to keep him on the platform until the boy they've sent after the cabbage and tin horns comes back."—*Chicago Tribune*.

WHAT HE NEEDED.

"Would you mind telling me," asked the applicant to be a member of the stage, after he had finished declaiming a powerful scene, "what sort of study I need most to complete my act?"

"Oh!" said the manager, carefully covering the eyes of the applicant, who had not allowed his position assumed in a tragic reference to his broken heart, "I should say that first of all you needed a regular course in anatomy."—*Chicago Herald*.

THAT WAS THE POINT.

He—Then dramatics have such a mysterious method of making their lovers propose.
She—Yes; but they do propose, and that is the worst thing.—*New York News*.

PERSONAL.

HENDERSON.—Manager David Henderson, of Chicago, has secured an interest in the Broadway Theatre, Denver. He has renewed his lease of the Chicago Opera House for ten years, controls the Duquesne Theatre, Pittsburgh, has an interest in Norton's St. Louis theatre, and owns the most elaborate extravaganza before the public, Aladdin, Jr.

ALEXANDER.—Ada Alexandra (Mrs. C. E. Haverly), for several years a leading German dialect artist in London, received the part she took at the special matinee performance of *The Globe Trotter* at the Garden Theatre last Tuesday on the preceding Saturday afternoon.

MORA.—Mora Mora will sail for Paris next week for a month's stay. She expects to produce her new play next season.

MACLEAN.—R. D. MacLean and his brother, Augustus, will spend a few days in New York next week. They propose to enter some of their high-level horses in the Autumn races in New York, Philadelphia, and Baltimore.

GODOLY.—Signorita Godoly denies the assertion that she will be a member of the Metropolitan Opera and Scotch company which Harry M. Pitt is organizing. She says that she was interviewed by a representative of Mr. Pitt regarding such an arrangement, but nothing was settled. That is all Signorita Godoly knows about it. Mr. Pitt furnished the statement for publication to a *Moscow* representative last week.

RUSSELL.—Lillian Russell has been spending a week at Saratoga. She will sail for Europe by the *Paris* on July 18. She will open her London engagement at the Lyceum Theatre, under Abney's management, on Sept. 3.

BONIFACE.—Mr. and Mrs. George C. Boniface expect to go to California for a few weeks.

ABERSTROM.—Ullie Aberstrom left New York last week for her home in Chicago. She expects to produce three new plays next season.

CONWAY.—Through the death of her aunt, in this city two weeks ago, Martha Conway is reported to have inherited a substantial legacy.

BURRUS.—Marie Burrus has been engaged by James O'Neill as leading lady next season. She will be seen as Ophelia and Virginia and in other legitimate parts. It is said that Miss Burrus expects to star the season after next.

MACDONELL.—Hethorne Macdonnell sailed his champion colt, the *Fanny D.*, in the Fourth of July races at Plymouth, Mass., and left every competitor far behind. Mr. Macdonnell is an accomplished jockeyman. He handles a heat with remarkable skill and judgment.

GANTHONY.—Kellie Ganthony, who has just returned to London from South Africa, contemplates a trip to this country next season. She is the only woman who does a sketch a la Gainsborough. She has taken Corney Grain's place in the German Road entertainment in London when he was ill. She is a sister of Richard Ganthony.

BOGAN.—W. J. Bogan, of Cleveland, sailed for Europe on Saturday.

CALVERT.—Eleanor Calvert, the American actress, gave scenes from *Andromache*, as acted by members of the Odeon company, at the journalists' matinee at the Casino-Palace recently. She won applause for her excellent reading and acting as Helen.

MARTURY.—Elizabeth Martury and her friend, Elsie De Wolf, were recently entertained by Henry Irving in London.

HOPPER.—Mr. and Mrs. De Wolf Hopper are enjoying life at Long Branch.

LEONARD.—Lillian Leonard and her sister, Marie Leonard, are at the Grand Union Hotel, Saratoga.

BARRY.—Helen Barry is at Ballport, L. I. ROLFE.—Mr. and Mrs. Edwin Milton Rolfe were visited one day last week by Mr. and Mrs. W. H. Crane, who frequently call on their friends along the New England coast while aboard *The Senator*.

MELBURN.—Ada Melburn is enjoying her vacation in Chicago with her sister, Mrs. Harry W. Saxon. Mrs. Melburn has had many offers for next season through her card in *The Mirror*, but she has not yet made any decision.

EMERY.—Nina Sylva Emery appears to have made a hit in the part of the Duchess of Berwick in *Lady Windermere's Fan*. The critics of Western papers generally have accorded high praise to her.

POWER.—Charles Power is at Ballport, L. I. He expects to go to the mountains in a week or two.

FARRIS.—Nellie Farris has sufficiently recovered from her severe attack of inflammation to make a round of the London theatres, although she was compelled to use crutches. Her great popularity is attested by the fact that the audience

cheered her in every theatre where she was recognized.

LETTERS TO THE EDITOR.

AS TO ACTORS.

BOSTON, July 6, 1894.

To the Editor of the Dramatic Mirror:—

SIR.—No better history of the stage as it is today, is extant, or ever will be than the columns of *Dances Ahead* in THE DRAMATIC MIRROR.

Will any one claim in his most enthusiastic moments that among these scores of traveling attractions of the season just closed, there were a round half-dozen who could produce a tragedy, or a comedy in blank verse, or anything requiring experience, skill, thought or study?

How long has it been since there were scores of such trained organizations, capable at a week's notice from the appearance of the casts in the east, to present at least six changes of bill a week, for two weeks or more if necessary?

What has brought about this condition of things? A common reply is that the public does not want tragedy or blank verse. Assuredly not, unless well interpreted. The schools wherein actors were trained have passed away, and actors are not created by playing one leading part for a season.

Less than twenty years ago, Macbeth could be ably presented by scores of companies. The scenic accompaniments were comparatively tame, still the acting lost nothing.

More money began to be expended on these embellishments, and as this expense increased the appropriation for acting began to lessen, as the prices for places were raised.

Money began to be more freely lavished on the decoration of the auditorium, on the costumes, properties, etc., and with the inauguration of the combination system the school disappeared, until actors had to be machine-made, and being so, the price necessarily was reduced, and the difference went into accessories.

From actors we came to display, and wherever the least talent, and less ability to satisfy the least, the less remuneration was received; until the surviving members of the old guard are called upon to witness the deities of farce comedy, the "crimes in three guises," the female minstrel, and the living picture. The latter is the more beautiful, but requires absolutely no talent, no experience nothing out of form.

There can be no revival of the legitimate until we first create interpreters worthy of it. At the agencies, where are the occupants of the lower rounds of the ladder? There are none. All are "hads," either in heavy, juvenile, character, or comedy. What actor studies now-a-days? Possibly a few young actors know the lines of Hamlet or Romeo; but who studies Horatio or Fybel, or Macbeth or Cassio?

The art is unlearned, and the mere mechanical is acquired. The public will patronize the classic when the classic is again worthy of the expenditure, and not until then.

The actor of to-day is responsible for the living picture. The living picture is well done; what is well done will be patronized.

No manager has the temerity to offer Richelieu without the people to portray its numerous characters; he prefers to present that which can be well and ably done, even if less worthy.

Mr. Irving is the one living example of the value of continuing the scenic and the artistic in interpretation. His players can act, because they have been schooled to act; they have not merely played one part, but scores on scores, inferior and important, and each minor character receives the attention it deserves.

The grandest painting which ever emanated from the brush of genius would be utterly ruined, were but one of its minor figures badly and unsuitably drawn.

The play is the picture, and each part must tend to create one harmonious whole. The actor must hold his ground and retrieve his fortunes, or the purely physical and sensual have come to stay.

OBSERVER.

ANOTHER LETTER FROM MR. ABRAHAM.

New York, July 6, 1894.

To the Editor of the Dramatic Mirror:—

SIR.—While I am averse to throwing into print unnecessarily, I feel that it is necessary to reply to a letter in your last issue emanating from the terrible (?) brain of an obscure actor named Griffith. I am, perhaps, a little peculiar, inasmuch as I have recently made an effort to try and stop the stealing of our property by others and the trade of drive and tameness of deliberate falsehood written by Griffith is surely an evident attempt to justify himself in his manager, Ed. A. Church, in an act in which they are only safe through the laxity of the law.

Mr. Griffith thanks me for what he sees fit to call free ad. criticism; but if he cannot see satisfaction out of notoriety he is welcome. He is simply the champion of Church, who has kept quiet, although he is really the responsible party.

I played Morrison's *Past* at the Lansing Theatre in Lincoln, Neb., last season. Church is the manager of that house. He is now using absolute reproductions of our printing and verbatim copies of our press announcements, synopsis, etc. These I have in my office and they are perfectly familiar to your reporters. The printing was done by the Lansing Grove Lithographing Company, of Lansing, Michigan, who respect not the unwritten law. If I had any redress in a court of law I would prosecute Church for appropriating our property and Grove for using it, but I realize that such a course would be useless, and recognizing that fact they take refuge behind it.

The Griffith company are using fraudulent press notices, and you, Mr. Editor, have seen communications from prominent newspaper men, now in my possession, substantiating this assertion.

Lyman B. Glover, dramatic editor of the *Chicago Herald*, says in that paper on June 17, in speaking of a notice in the press advance sheet of the Griffith company which they had credited to the *Herald*: "A comparison of the copy with the original notice discloses changes so radical that it does not longer express the meaning of the writer. Of course, this is the nature of a fraud and a swindle, and it is fair to assume that a manager or an actor capable of these deliberately garbling a press notice would not hesitate to indulge in the other forms of dishonesty charged." I have also in my possession a letter from Montgomery Finster, dramatic editor of the *Cincinnati Commercial-Gazette*, in which he says: "In reference to the Griffith press notice that you send me credited to the *Commercial-Gazette*, I would say that I am positive I never wrote it. I ask you, does it sound like me?" Al. Thayer, dramatic editor of the *Cincinnati Enquirer*, also positively asserts that he also did not write the notice that the Griffith press sheet credits to his paper. If Mr. Griffith and his able (?) manager are seeking vindication, here it is with a vengeance.

Griffith also says that he never saw the Morrison printing. If such is the case he is remarkably blind, as I saw him in the columns of the *First Southern Hotel* in Chicago during Mr. Morrison's engagement, and the place was plastered with pictures of Mr. Morrison. The town itself was greatly excited. Another peculiarity of Griffith's claim that he never saw our printing or stole any part of our dramatization is the fact that he has complete quotations from our version and lithographs on his program which I have in my possession. He furthermore has in his employ a man who was once in our employ, and to whose re-engagement I objected because of my mistrust of him. His presence in Griffith's company creates violence for my claim.

I must acknowledge that the published play of *Past* is public property, but I claim that our version is our own property and that the appropriation of any part of it or its printing is a flagrant piracy, and this they have been guilty of, besides taking the synopsis and advance press matter. The copy for these were of course obtained while we played in Church's Lincoln theatre.

I do not believe any manager, I simply give them the choice between Griffith and Morrison, and I am not bothered at all at the enormous demand for Mr. Morrison. Nothing else could be expected. As for the claim that Mr. Griffith has a letter from Mr. Morrison saying that I am merely his hired man, I enclose you a telegram voluntarily sent me to-day reading as follows: "Griffith's letter to Morrison entirely false. Have never written him on any subject whatever. You are absolutely my manager. Lewis Morrison."

Mr. Griffith and Mr. Church can now have the field. I will make no further replies to their twaddle.

Yours truly,
EDW. J. ABRAHAM.

NOTICE TO ADVERTISERS

The attention of advertisers is again called to the fact that advertisements inserted for the last page of **THE MIRROR** must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

FROM OVER THE OCEAN

(Special Correspondence)

LONDON, June 29, 1914.

Two French actresses, whose methods are entirely different, are just now making great successes here in two French plays whose characteristics are entirely different. I refer to Bernhardt in *Izely* and Réjane in *Madame Sans-Gêne*.

In the former play, at Daly's, Bernhardt as a courtesan coquettes with calamity until she is let into her vault. As *Madame Sans-Gêne*, at first a laundress, then a duchess at the court of Napoleon, Réjane runs with delightful facility and piquancy from scenes of naïveté to those in which the strongest emotions are touched, and she holds throughout the most eager attention of the audience.

In the scene in which Napoleon, who has brought her before him to reprimand her for her lack of manners at court, becomes her friend through her reminding him that she was his laundress when he was a poor lieutenant—which fact she proves by presenting his unpaid wash bill—she is seen, possibly, at her best. M. Duquesne seems Napoleon to the life. Henry Irving has bought the English rights to the play for Ellen Terry, and it will be staged here probably about the same time that Augustus Ptole produces it in America.

At the last moment Henry E. Abbey changed his mind and decided not to tour Josef Hoffman, the young pianist, through America the coming season. This is not singular, because Abbey has already quite as many irons in the fire as he can attend to.

In Massenet's new one-act opera at Covent Garden, Calvé has a capital opportunity to act as well as to sing. The work is dramatic and military. Calvé owns all rights to it; and as she will not go to America until the year after next, the opera will not be heard next season in New York.

On the Strand I met George Wadleigh, who was E. E. Rice's business manager with Venus last winter. Wadleigh is here with *La Regalocita*. He is arranging for her appearance at the Empire.

There is an idea abroad that Augustin Daly has secured *A Gaiety Girl* for America. That's wrong. So I am informed by E. Edwards, representative of George Edwards. The latter manager will himself tour the musical comedy across the Atlantic. It is likely that he will cross to personally direct it. Hayden Coffin, Harry Markham, Lottie Venné and Decima Moore are in the *Prince of Wales* production. Although Edwards says the cast in America will be, in the main, the same as here, I do not think that any of the singers I have mentioned will leave London. I hope Mr. Edwards will bear in mind the slating given by the New York press to the inferior company in Utopia at the Broadway, for *A Gaiety Girl*, even with an extraordinary interpretation, will have to thank her stars if she is greeted cordially outside of England. She is a terribly long-winded creature.

Charles Frohman, now in Paris, has obtained from Beerbohm Tree the right to present in America Sydney Grundy's *A Bunch of Violets* in sections of the country not to be visited by Tree.

Tyrone Power, who was in America for several years with Daly and with Russell's Comedians, has produced his play, *The Texan*, at the Princess's. The ambition of the young actor-author is commended; Clement Scott calls him a born comedian; but the piece is voted pretty poor stuff.

May Vobe is the most talked of performer on the London stage. I saw her the other night in *Little Christopher Columbus* at the Lyric. She has added one more note to her voice. Six notes is now her limit. The *Prince of Wales* went behind the scenes to meet her and she said to him, according to report: "Hallo, old king of the walk, how are you?"

I saw Charles T. Vincent bathed in the dim light of Westminster Abbey, and Signor Perugini ordering clothes of his tailor. Since departing from Lillian Russell, Perugini tells me he goes in for Christian Science. He says its fundamental principle is to be honest just as though you had no troubles, and it will amount to the same thing as having none.

Marcel Hilliard, brother of Bob, and well remembered in New York for his singing in *The Mikado* and other operas, is here, playing in rather hard luck. He hopes, however, to get an engagement to appear with Lillian Russell.

Bernard Shaw's comedy, *Arms and the Man*, at the Avenue, has been secured for America by Richard Mansfield. A. M. Palmer originally had the piece. It is a failure here. It is a puerile piece, soggy in sentiment and with characters that drive frequently. But Mansfield, may be, will galvanize it.

Cyril Tyler, the American boy soprano, is visiting Patti at Craig's-Nos. Herbert Van Vleet, his manager, writes to me: "At the close of an aria which Master Tyler sang for her, Patti burst into ecstasies, embraced and kissed the lad, and assured him that never before had she heard such marvelous execution and such perfect phrasing." On July 14 Master Tyler will sail for Australia, where he is to sing at thirty concerts. Next winter he will pass through America on his way back to London for the season.

Clara Loftus and Albert Chevalier are the favorite music hall performers. Loftus gives an imitation of Yvette Guilbert that is as like the original as is Duse's burlesque of Irving.

England has a strange opinion of American taste in dressing. A tailor on the Strand hangs out a sign reading: "Theatrical and American outfitting a specialty."

Gerritt Smith, the American composer, is registered at the Victoria. He is en route to Heidelberg where he will compose a light opera which he is desirous to have produced simultaneously in London and New York.

Mrs. Granville Ellis—"Max Elliot," of the *Boston Herald*—who is known to many actors and managers, wishes me to send through *The Mirror* her regards to her many friends at home in the theatrical profession. This genial woman and clever telephonist is one of the best known and best liked of the American colony in this city.

Kathrine Clemmons is at the Grand Hotel. She has plenty of new gowns but no ambition to return to the stage for many months to come.

Booked to sail on the *New York* on July 28, from Southampton, are Grace Kimball, Katherine Grey, Daniel Frohman, E. H. Sothern, Howland Buckstone, Purdon Robinson, myself, and Marcus R. Mayer.

FREDERIC EDWARD MCKAY.

THE COMMITTEE'S REPORT

The Committee on Patents of the House of Representatives, as *Mirror* readers were informed last week, reported favorably the dramatists' bill to punish play pirates. The full text of the report was as follows:

The Committee on Patents, to whom was referred the bill entitled "An act to amend title 17, chapter 1 of the Revised Statutes of the United States relating to copyrights," having considered the same respectfully report:

The purpose of the proposed measure is twofold: First, to secure to operatic compositions the same measure of protection under the Copyright law as is now afforded to productions of a strictly dramatic character. There can be no reason why the same protection should not be extended to one species of literary property of this general character as to the other; and the omission to include protective provisions for operatic compositions in the law sought to be amended was, doubtless, the result of oversight. The committee is of the opinion that the existing law should be amended so as to provide adequate protection to this species of literary production.

The bill provides, secondly, for added means for the protection of authors of dramatic and operatic works.

In recent years the business of producing and staging plays and operas by authors has largely increased, and in many instances has met with the very highest measure of success. Many of the best stage productions of modern times have been the work of American authors.

These productions in many instances have been carefully and elaborately placed upon the stage at very heavy expense by authors, producers and managers, and their representative has given employment to various ways to thousands of people.

The existing law relative to copyrights has been found to be inadequate to properly protect authors and producers of American plays and operas in the enjoyment of their rights of property in these duly copyrighted productions.

Persons in various sections of the country have, without the shadow of right or authority, pirated these works, and confining their operations chiefly to the smaller and remote towns, have given representations of these stolen productions for their own individual profit, and without making any compensation whatever to authors, producers and managers, and under existing conditions no adequate remedy exists for this unlawful usurpation of property rights.

The offenders are almost uniformly men without attachable means, and defy all the ordinary processes by which they might be mulcted in damages. The representation of these pirated productions is generally given for a night or two only at a given place, and the offenders fly from section to section and from state to state, and bid defiance to the processes of the courts seeking to restrain their unlawful acts.

Serious embarrassments have arisen in the efforts to enforce these judicial orders, and to punish offenders for disobedience of them. While it is true that an injunction issued by a court of competent jurisdiction is operative upon the conscience of the party restrained everywhere in the United States, it is yet a question seemingly open to discussion whether or not an attachment for contempt of such order can be executed except in the circuit of the court which issued the original order.

The measure now reported seeks to set at rest any doubt that may exist upon the interpretation to be given to existing law in this regard, so far as it relates to piracies of duly copyrighted dramatic and operatic productions.

The bill herewith submitted further provides that the piracy, i. e., the unlawful production of any duly copyrighted play or opera, if it be determined that such unlawful production was made for profit, shall be a misdemeanor, and shall subject the offender upon conviction to the liability of imprisonment for a period not exceeding one year.

The reason, we might say the necessity, for the enactment of this provision has already been outlined.

The unauthorized publication of a copyrighted book may ordinarily be adequately punished through civil proceedings and under provisions of existing law. The offender in such case is ordinarily a person of fixed abode, and has a press and the implements of his business. The ordinary processes of the courts may be readily served upon him, and he is not compelled to respond in damages for his wrongdoing.

These conditions do not exist, as a rule, in the case of the professional play pirate.

It is difficult and in many cases impossible to serve him with injunctions and court orders, because of his migratory habits; and as he is in almost every instance entirely without attachable means, it is impossible to satisfy a money judgment against him, however culpable he may be and whatever injury he may have occasioned to the author or owner.

Testimony has been adduced before the committee showing that the losses accruing to authors and owners of copyrighted productions by these pirates amount to many thousands of dollars each year. So little protection is, in fact, afforded under existing conditions that many prominent American dramatic authors no longer go to the trouble and expense of taking out copyrights for their works.

Conceding that for light causes nothing should be added to the jurisdiction or powers of the Federal courts, it would seem that the circumstances in connection with the wholesale piracy of these productions of native authors demand that something more nearly akin to drastic measures should be invoked to remedy the evil.

Conceding that productions of the character mentioned—the result of patient thought and conscientious work—productions that have credit to us as a nation, constitute property in the fullest and best sense of the term, there would seem to be no good reason why this species of literary production should not be surrounded with the same measure of protection as is accorded to other classes of property.

The committee recommends that the accompanying bill be amended by making the penal provision applicable only in the case of the unlawful representation of plays and operas being lawful and for profit, and by further providing means by which warrants of attachment for contempt may be considered and disposed of; and that as so amended the bill may be enacted into law.

During the summer the usual social suppers of the American Dramatists' Club are discontinued. The next supper will take place early in September. The club rooms, however, remain open all the year round.

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AMONG THE DRAMATISTS

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Authors and owners of copyrighted plays who have reason to think that their plays have been pirated will confer a favor by sending the names of the plays, date of copyright, and present address of the owners to Charles Barnard, secretary of the American Dramatists' Club, 47 West Twenty-eighth Street, New York.

Robert J. Donnelly has written a play called *Nerve* for Augustin Neuville.

Charles Warner has arranged for the English rights of Sutton Vane and Arthur Shirley's melodrama, *The Mask of Guilt*, which was produced at the Surrey Theatre, England, on June 21 by William Calder's company for copyright purposes. The play will probably be done in August throughout the British Isles, and Mr. Calder may produce it next season in this country. The *Span of Life*, Mr. Calder's melodrama by Sutton Vane, has been translated into French, German, Russian, and Italian, and will be produced in the countries of those languages by Mr. Calder's companies. His company playing this melodrama in this country will open at the Bowdoin Square Theatre, Boston, on Sept. 3.

William Conrad Rolla is at work on an opera comique in three acts, entitled *Marilla*, or, *The American Girl*, libretto by Siegfried Werner, the latter having submitted his work to Mr. Rolla before his death for the purpose of collaboration.

Clement St. Martin writing to *The Mirror*, says relative to the production of a one-act farce, entitled *A Chance Meeting*, recently at Hardman Hall by Ellen Vockey: "A one-act comedy of that name emanating from my pen was first brought out by me in Oakland, Cal., twelve years ago, and later played with success in Chicago and New York. I am naturally somewhat surprised that Miss Vockey should use the title of a production which is distinctly mine. Moreover, I played the comedy originally in my own French version, entitled *Un Mariage à l'Américaine*, and gave it the title *A Chance Meeting* on its first American production in California, season of 1892-93."

Ethel Harraden, a sister of Beatrice Harraden, has written the music for a fantastic opera, *The Taboo*, which has been produced in London.

Count Tolstoi has written a popular opera called *The Distiller*, which inculcates temperance.

Members of the American Dramatists' Club who have not visited headquarters recently may be interested to know that the Chairman of the House Committee has posted notices of new plays wanted by several managers.

Edward Barbour and Edwin Arden have been proposed for membership in the American Dramatists' Club.

Beamon Howard is busily engaged upon a new play which will be produced about the middle of next season.

Louis De Lange is writing a new farce-comedy for James T. Powers.

Charles T. Vincent has reached London, after a tour of two weeks with W. A. Brady, visiting Liverpool and Sheffield, where Corbett's business was large, considering the heat and the lateness of the season. Mr. Vincent has been offered a London theatre for the production in September next of his new play, *Miss Dexter*, with Hope Booth in the title-role. The production of Mr. Vincent's *Old Glory* and the new play for Bobby Gayler to be called *Boss Sweeney* will necessitate the author's return to New York by Aug. 1.

Howard P. Taylor is summering at Sea Cliff, L. I. He will soon set to work on a new comedy drama of the *Caprice* order. He is also re-writing *The Pulse of New York*.

SAID TO THE MIRROR

WALTER PERKINS: "No, I have not yet signed for next season, and if, as has been said, I am engaged for a stock company at Atlantic City I am not aware of it. I was offered the leading part in one of Charles Frohman's Charley's Aunt companies, but owing to previous plans did not accept. I have decided not to produce my own play this season."

WILLARD SPENCER: "There is not a gag in *Princess Bonnie*, and you can search for horseplay in it with the certainty of disappointment."

FREDERICK PAULING: "I am reorganizing my reading and elocution classes, which were very successful when I used to spend my winters in New York."

JOHN RUSSELL: "My plans? I haven't any, yet. There are two big things I've got my eye on; but unless they come my way I shall be more of a looker-on in Venice next season than an active participant. You see, I do not belong to the class of managers who think they must manage something, no matter what. Let me whisper—I'm a manager for revenue only."

E. J. NUGENT: "We hear lots of talk about the theatrical profession being overcrowded, but my experience is that there are never too many good people. It is the incompetents that need weeding out. I assure you that managers often come to my agency and ask for people that I find difficulty in finding. In fact I have several companies to fill on my hands now and I am waiting simply because I can't find the right people."

FRANK EVING: "The proverb that 'Every child knows its own father' is fallacious. A bit of candy wins a baby from its nearest and dearest. Yet when a child knows love beyond the food element it is the most devoted little being on earth."

A. C. ASTHUR: "Allow me to congratulate you on the splendid paper you are getting out regularly. In short, *The Mirror* is the paper."

W. A. MCCORMACK: "The leading stars and companies are filling their time in the theatres represented by the American Theatrical Exchange."

JAMES K. HACKETT: "I closed my season at the Queen's Theatre, Montreal, on Saturday night. It lasted but one week. Frightfully hot weather killed the business, and I deemed it best to wind up the engagement immediately."

E. S. WILLARD: "My appearance in *The Professor's Love Story* at the Comedy Theatre, London, on June 25 was a surprise to my friends, as they had not previously seen me in a comedy character. I am glad to say that the American verdict upon the play was heartily endorsed."

BOB STERN: "As manager for M. B. Curtis in Sam'l of Posen I shall be in advance of the company. Like the poet I think that 'old things are best'—for next season, at any rate."

EDWARD J. ABRAHAM: "Where do I catch that breeze from? It must be the number of advance agents sitting around my office that act as a special breeze machine. When the agents are on the road next winter I shall have to borrow the manuscript of *Tabasco* to keep the office warm, I suppose. Yes, I shall remain in New York all the year round in future. In that way I can give equal attention to all of the attractions under my management."

J. J. SOUS: "I'm perfectly satisfied with my new offices, especially in such hot weather as we've had. I intended to move up in the neighborhood of the *Mirror* offices, but rents were too high for the accommodations I require. However, I consider Thirty-fourth Street and Broadway a very central location."

REDUCED RATES TO CLEVELAND

The Baltimore & Ohio R. R. Co. will sell excursion tickets from all ticket stations on its lines, east of Ohio River, to Cleveland, Ohio, for all trains July 9th, 10th and 11th, valid for return trip until July 31st, inclusive, at reduced rates. The rate from New York will be \$13.00; Philadelphia, \$11.50; Baltimore, \$11.00; Washington, \$11.00; Cumberland, \$9.50; and correspondingly low rates from all other stations.

For more detailed information, address C. P. Craig G. E. P. A., 415 Broadway, New York, N. Y.

TELEGRAPHIC NEWS

CHICAGO.

Business Paralyzed by the Strike—An American Heiress—Hall's Chronicle—Somehow Lustrous.
(Special to The Mirror.)

Chicago, July 9.

Business at the theatres has been positively wrecked on account of the big strikes, and several managers are considering the advisability of closing up their houses until some settlement is reached. The vast suburbs of the city contribute very largely to the theatrical patronage, but no suburbanites care to take chances with rioters or stalled trains, so they stay at home, as do many other cautious people who want to avoid possible trouble. As a consequence, the theatres are doing little or nothing. The weather has been delightfully cool and ordinarily business would have picked up. The managers are all deeply, darkly, beautifully blue, and no wonder. Where it will all end we do not know, with regulars camped before the Auditorium Hotel, and special police being sworn in by the hundred. Chicago is now a five-act melodrama all in itself.

Speaking of melodramas, I sat through Frank Reman's *An American Heiress* the other night and I must say that I have never enjoyed anything quite so much since I read Jerome's "Stagehand." The company which Manager Brooks has put into McVicker's is a fine one and the play is made interesting through their efforts. Wilton Lackaye is a Hungarian count and he is a wicked stage villain than Frank Losee ever dared to be. He commits every crime, from grand larceny to manslaughter in the first two acts and then shoots himself. Eleanor Carey has an artistic bit in the first act. Anne O'Neill does some strong work in the next leading role, and that pretty vest-pocket soprano, Gladys Wallace, is charming. Orrin Johnson, Jennie Eastace, James O. Barrows and William Wilson do well. *Blood Money* is in rehearsal for an early production. The reopening of the house was made a gala affair. Manager McVicker reluctantly responded to calls for a speech from a box. The beautiful James W. Morrissey adorned the foyer, Doorkeeper Tom Geary had a large wad of was on his person, and Treasurer Harry Summers was a dream. He wore a dress suit and a gray traveling cap, and in the lapel of his vest was a two-inch alligator set with emeralds and diamonds. This startling device nearly created a panic in the refectory next door by its extreme realism. Walter Burridge's new "court of honor" curtain is a gem, and his staging of the piece very beautiful.

Thursday evening a big fire show hurt the theatres. Seven of the great World's Fair buildings were burned to the ground, and the grounds were packed with people to see a sight which not even a Burridge or a Dangerfield could reproduce.

We have had a pretty hot week, take it all in all. The Chief Deputy Marshal here is Johnny Donnelly, "the footprint man," whom young George Boniface helped to open the opera house at Woodstock. He has taken good care of the players, and has allowed them a little spending money by covering them in to assist Uncle Sam in guarding trains. One force is in charge of Jack Moynihan, and it embraces Warren Ashley, two Uncle Tom actors, who take their bloodhounds with them, and Charlie "Dag" Foster, widely known in the profession. They escort the Pennsylvania limited into Indiana, eat in the dining car, and draw pay for the same. Heaven help the strikers if these desperate men are compelled to fire.

These are tough times for the poor player, by the way. The railroad tie-up prevented his annual Fourth of July tour on the small towns.

Sowing the Wind still goes on at the Columbia, but business is not good, and Tom Shea is downhearted. When the run ends the house will be closed for a few weeks, to reopen with William Hovey in his new farce, *The Flaming*.

Hovey's is doing about as well with Charley's *Amor* as any house in town. Sebastian has made a hit in *Tabasco* at the Grand and is doing fairly. He is being well lionized, and has made an advertising feature of the fact that all papers praised his production but one. This paper sends its cynical critic to such shows, and while he enjoys it immensely he usually is compelled to rant it on the ground that it is not an operatic production.

Bohemian Girl did fairly at the Schiller last week. To-night Dorothy was well put on, and it will be followed next week with *Clover*. Little Annie Myers has joined the company to take Jane Stuart's place, and Manager Prior is back from New York.

Arthur Byron passed through here Friday with John Drew, en route to the Coast. They were delayed by strikers.

Business at the Chicago Opera House has been only fairly good, but Aladdin, Jr., is as brilliant as ever. Dick Mayo, treasurer of the house, may go to Denver to locate this fall.

I never saw my name spelled in the German dialect until the other day. There is an Irish gentleman here, in the gin business, who always says: "Good morning, 'Buff,' whenever he sees me; and one or two men call me 'Buff,' but the German version knocked me out when I received from the management of Thieleman's Garden a season pass for "Mr. and Mrs. 'Piff' Hall."

Shooting the chutes in Paul Boyton's water toboggan is now a popular sport here, and the Masonic Temple roof garden is doing well with specialty shows.

Frank Hall continues to give continuous performances at the Casino. Max Bendin has Summer night concerts at Battery D, and here are vaudeville performances at

Sam T. Jack's Madison Street Opera House, the Olympic and Park.

But no one is making any money, the majority are losing money, and we are in the hands of organized labor. Whither are we drifting?

"Buff" Hall.

BOSTON.

Another Comic Opera Company in the Field—More Attractions than the Club Demands.
(Special to The Mirror.)

Boston, July 9.

Someone is going to lose money in Boston before the Summer is over. We have never had more than two or three houses open during the hot weather, but when it comes to having four houses running, each with a comic opera attraction, it will be seen that our theatregoers have more than they require, or rather, than they will patronize.

Pauline Hall and her company form the latest addition to the list of Summer entertainers. They opened a Summer season at the Boston to-night, presenting *La Belle Helene*, which had not been given in Boston for years and years. So long ago was it presented here that when I asked the clerk at Ditson's for a copy of the score, he said, "Let me see. Is that a new opera?" As Pauline Hall gave it to-night it practically was. Mrs. Hall was cordially welcomed to a stage new to her, and gave a performance which was alike pleasing to those who had seen the work years ago, and those who saw it for the first time. Alf. C. Wheelan, the Calchas of the east, is one of the most popular comedians that visits Boston, and his welcome was a rousing one. Julie King, who plays a leading part, is the granddaughter of Jimmie King, well remembered by old-time audiences at the Museum. Fred Frear and William Pruette are also favorites here, but it will be the personal popularity of Mrs. Hall which will win success for the season. *La Belle Helene* will only hold the stage one week, *The Chimes of Normandy* following.

Davy Jones has received a good send-off at the Museum and some of the jingling tunes of the piece have achieved instant popularity on the street. The plot and the dialogue do not amount to much and the music recalls *Evangelina* and other similar gems of the past, but there is a dash to it which bids fair to go with Summer audiences. Dan Daly and his song, "Don't Get Gay with Shap," win half a dozen encores each evening. Mamie Gilroy's dashing ways lend interest to an insignificant part. By the way, I heard of a bet made by two young men who saw the piece last week. One wagered a dinner that Maude K. Williams, who plays the heroine, would go through the whole opera without moving her hands. He lost in the second act, but he claimed that she moved her hand to brush away a fly rather than to make a gesture. The most enjoyable part of the evening is that devoted to the promenade concert in the foyer. William E. McQuinn is working wonders with the orchestra, and these concerts are filled with more novelties than the former conductor gave in a whole season.

John Mason and Marion Manola are making a plucky run at the Park, and are presenting *The Mikado* in excellent shape. The gagging which marred the performance of *The Mikado* is omitted, and the show is a delightful one in many respects. Marion Manola is the best Yun-Yun, and Ethel Balch the best Pitti-Sing that Boston has ever seen. Maude's Pooh-Bah is a model in its way, and George C. Boniface, Jr., makes a great hit as Ko-Ko.

Falala and The Grand Duchess divide the week at the Tremont.

The season of "pops" closed most triumphantly. The concerts lasted longer than has usually been the case, and the closing nights were marked by special features, the last concert being a testimonial to Timothe Adamowski, the leader.

Rom and Fenton are among the clever specialists at Keith's New Theatre this week. Hot weather makes no difference at this house, which is as packed on a stifling night as on a cool one, but that is easy to explain, as the house is always comfortable.

At the Palace there is a varied bill consisting of specialty, burlesque, and living pictures, while the ladies in the audience are given souvenirs in the shape of ice cream.

Stanislaus Stange has been in Boston on business during the past week.

Charles X. Schroeder, the business manager of the Park, has been fishing in Nova Scotia for a couple of weeks, and a story has to be a good one to beat those which he tells. His companion was William H. Matthews, of the American Theatre, New York, and a delightful trip was theirs in every respect.

Hollis Alexander, a graduate of the Lyceum School of Acting in New York—a Boston boy, by the way—is to be with Lillian Lewis next season. He made a hit with the Paulding-Craig company last year.

Alvin M. Dexter, the late manager of the Grand Opera House, is a petitioner in insolvency, a fact which all his friends will learn with regret. He has practically no assets, while his liabilities amount to about \$5,000, the principal creditors being George E. Lothrop, \$600; Charles F. Atkinson, \$500; E. H. Saxter, \$455; L. G. McIntosh, \$275; K. B. Goodnow, proprietor of the Grand Opera House, \$250; J. B. McAlen, \$125; W. M. Littlefield, Lynn, \$100.

Ask Trisy Frigiana if she enjoyed her sail on board the *Beide*. According to the story which is current at the Park, she started out the other afternoon for a trip on board a yacht, which proved to be nothing more than a swan boat in the public garden.

J. C. McGarry, of the Bowdoin Square, will be at Centre Harbor, N. H., for the Summer.

Harry Knight will summer at Center Sandwich, N. H. He will be with The Pulse of New York next season.

Katherine Rober, who has sailed for Europe with George E. Lothrop and his wife,

will be manager of Lothrop's Opera House at Worcester, and will head the company there.

Samuel Freedman, acting manager of the Manola-Mason company, will spend the Summer at his Long Island home. Mr. Freedman is very popular here and his friends wish him success.

Lotta is at Hall, where her mother has a cottage. She will sail for Europe in August.

Minnie Marshall Smith, a popular reader here, will be with Marie Burroughs next season.

Edgar and Harry Davenport may star next season in some of their father's successes.

Henry Fowle, assistant manager of The Bostonians, died in this city of heart disease. His widow, Florence Reede, late of The Bostonians, heard from New York that her husband was ill and she sent for him. Hardly had he reached their home than he fell dead. He had been with the Boston Ideals and Bostonians for fourteen years and would have been the surer next year.

Fred Pond will take the place at the Boston left vacant since the death of Harry McGlen. His friends here will be glad to welcome him as a permanent resident of Boston. Quincy Kilby resumes his old place of treasurer, and Frank Buckley will be ticket agent.

John Stetson and a party of friends have been to Bar Harbor on board Mr. Stetson's yacht.

John J. Graham has been seriously ill but is recovering now.

Pauline Hall will make her Summer home at Nantasket. JAY BOSTON.

CLEVELAND.

The Bohemian Girl Admiration Given—Other Summer Amusements—Good Weather Reported.
(Special to The Mirror.)

Cleveland, O., July 9.

Haltworth's Garden Theatre was crowded by a fashionable and enthusiastic audience to-night to hear *The Bohemian Girl* sung by the Murray-Lane company. As Arline, Miss Lane was perfection, her rendition of the ballad, "I Dreamt I Dwell in Marble Halls," receiving several encores. Henry Hallam's fine tenor voice was heard at its best in the part of Thaddeus. J. K. Murray was an ideal Count Arnheim, and Rose Leighton made a superb Gypsy Queen. W. F. Rochester was a splendid Devilshoof, and the chorus appeared to good advantage. The company scored the success of the season thus far in this production. Next week, *The Queen's Lace Handkerchief*.

This will be the last week of Americans at Cable Park, and many new features will be introduced.

Pan's Storming of Vicksburg gives productions Tuesday, Thursday and Saturday nights. Crowds attended last week.

Saengerfest Music Hall will reopen week after next, with Sandow as the leading attraction.

Harry Brown will have a much needed rest this week, not being in the cast of *Bohemian Girl*.

The Murray-Lane company continues to gain in popularity, and Mr. Murray and Miss Lane are great social favorites with Cleveland's Four Hundred.

All the attractions fared well last week, and the next ten days promises to be equally remunerative, if fair weather prevails, as a national convention will be held here, commencing to-morrow. WILLIAM CROSTON.

ST. LOUIS.

The Summer Opera Season—Living Pictures to be Introduced—A Season of As You Like It.
(Special to The Mirror.)

St. Louis, July 9.

A change from *The Pirates of Penzance* to *Pinafore* was made in the first part of the double bill given at Urig's Cave to-night by the Urig's Cave Opera company, followed by the success of last week, *Cavalleria Rusticana*. In the cast of *Pinafore* was George Denham, who took the part of Sir Joseph Porter; William Steger taking the part of Captain Corcoran, Barron Berthold that of Ralph, A. M. Hallbrook that of Dick Dendey, May Baker that of Josephine, Minnie Bridges appearing as Hobe, and Miss von Duenhoff as Little Buttercup. They all did good work.

The production of *Cavalleria Rusticana* made such a hit last week that by special request it was put on for a second week. As *Santuzza*, Miss Manassa was excellent, both her acting and singing being deserving of the highest praise. Minnie Bridges also had a small part, Lola, that she did capitally, while both the acting and singing of Miss von Duenhoff, and Messrs. Russell and Frederick were cordially received by the appreciative and large audience.

In spite of the hit made by the Hagan Opera company at Terrace Park last week in the Grand Duchess, Manager Hagan decided to carry out his policy of a change of opera each week. So he put on *Said Pasha* this week in St. Louis. The cast was an exceptionally strong one and included Helen Bertram in the part of Serene, Alice Johnson as Alt; Alice Gaillard as Balah; Francis Gaillard as Said Pasha; Richie Ling as Teramo; Frank Darra as Madad, and Ben Lodge as Nochay. All the principals did splendid work and made much of their parts, while the well-trained chorus kept up the good work they have been doing since the garden opened and gave a smooth performance. The audiences continue to be large, and especially was it so last night at the opening performance.

Alice Johnson has been doing excellent work this season at Terrace Park, and her acting and singing of the part of Prince Paul in the Grand Duchess last week was one of the features of the performance.

Manager Frank McNeary, of Urig's Cave, through his business manager, Ben Tuthill,

has decided to give the latest Eastern sensation, the living pictures, beginning the week of July 16. The pictures will be put on under the direction of J. P. Patten's Film. He will arrive this week to begin rehearsals.

John D. Hopkins, of Hopkins' Trans-Oceanic Vaudeville, who has leased Pope's Theatre for a continuous show, is in the city making arrangements to open on Aug. 1. Mr. Hopkins has placed Mr. Elliott, formerly of Topeka, in management of the house.

Douglas Flint, wife and eight-months-old daughter, arrived from St. Paul last Sunday. Mr. Flint was to have taken the part of the pirate king in *Pirates of Penzance* last week at Urig's Cave, but he came via river and stuck on a sandbar, so did not get in in time. He will be a member of the company for the rest of the season.

Charles Drew came in last week and will also be a member of the Cave company.

Albert Ahrens, formerly chief usher at the Grand Opera House, will take Will Waters' place as treasurer of the Grand Opera House when the season opens.

Miss Palmer, one of the members of the Terrace Park company, is quite ill at one of the hospitals in the city.

Mark Priest, for the past two seasons treasurer of the Hagan Opera House, has resigned, and Arthur Gericke assistant treasurer, will take his place.

Mabel Eaton, formerly of the Rose Coghlan company and a St. Louis girl, is in the city. She is getting up an *As You Like It* performance to take place in Forest Park, to be acted by professionals and amateurs. W. C. HOWLAND.

PHILADELPHIA.

A Standard Performance—Summer Grand Opera—All the Regular Theatres but One Closed.
(Special to The Mirror.)

Philadelphia, July 9.

The 100th performance of *Princess Bonnie* at the Chestnut, Tuesday night, drew the largest attendance ever within the theatre since its founding. The receipts were \$2,122. The advent of the cool weather made an immediate increase of patronage. Indeed it quite returned to the heaviest weeks of the engagement, when it was impossible to obtain standing room after the rise of the curtain. Mr. Spenser's health broke down under the heavy strain; but for this the company would have added two more weeks to the fifteen put down to the score of the new opera. Miss Mayo signed a contract on Tuesday with Mr. Spenser for the title role for next season. This will necessitate an early return from her anticipated trip abroad. No one was more surprised than herself at this move upon the part of the management, as it was her intention to remain in Paris for two years, devoting the time to study. The scene Saturday night at the fall of the final curtain, was hardly ever equalled in this city. All the principals were showered with floral offerings, and even the chorus came in for a share of the general leave-taking. The opera will open the Fall season at the Broad for a three months' run, after which it will be taken to other cities.

The comic opera company at the Grand closed Saturday after a season of moderate success.

This evening the regular annual season of Summer grand opera commenced with the production of *Aida*. The house was largely sold Saturday. The attendance is heavy, and the old favorites were received with rounds of applause. The repertoire for the week consists of Carmen, Huguenots, Don Giovanni, *Cavalleria Rusticana*, *Pagliacci*, *Martha*, and *Faust*. The principals are Kronold, Fleming, Guille, Del Poente, Viani, Karl, Humphreys, Nicholena, Gonor, Knight, Storey, Van Cauteren, Gadi, Symberg, Gonzales, and Ascott. The prices are the same as last year, from twenty-five cents to a dollar. It is said that after this season the house will be torn down and an apartment house erected upon the site.

A season of opera commenced at Cape May Saturday night under the management of Jules and Matt Gran. The principals are Thomas H. Perse, John G. Bell, Stanley Felch, Firman Waldo, Charles Brigham, Edith Mason, Bessie Fairbairn. The performances will be given on the Iron Pier, and will depend upon the visitors to the resort for its patronage. It opened to a good attendance.

George A. Baker, who recently sold his opera company to Manager Hilliard, is stopping in this city with his adopted daughter, and will sail for Europe in a few days.

E. P. Simpson, who assumes the business management of the People's Theatre in the Fall, is at Atlantic City with his family.

Willard Spenser had a dangerous relapse on Wednesday, and on Thursday was dangerously ill with a threatened attack of pneumonia. He will leave for the interior of the State, as soon as he is able to stand the journey. He has cleared about \$25,000 during the fifteen weeks' run of *Princess Bonnie*. There will be but few, if any, changes among the principals.

Forepaugh's Theatre will be handsomely improved for next season.

The Fall of *Herculeanum* averages in receipts about \$1,500 each performance. *Carmentis* is the great card, appearing every evening in a new dance.

Every legitimate house in the city, save the Grand Opera, is closed. Twenty-three managers are at all points of the compass, and two only are left to tell the tale. EDWIN BUSTON.

CENTURY.

Henry Fowle died in Boston last Tuesday afternoon, aged forty-three years. He had been connected with the Boston Ideal Opera company and the Bostonians in various capacities for fourteen years. Last season he was assistant manager of the Bostonians, and was to have been treasurer of that organization next season. Florence Reed, of the company, is his widow, and a son is a chorus singer.

LETTER LIST

"NO SCENIC EFFECTS."

I sometimes dream of a low, thatched cot,
With a stained and shiny floor,
Where the jasmine curtains the window frames,
And the roses bow low at the door.

Where the sea in the distance acquiesces with the
sun,
And frets when the nights are long;
While the birds of the land and the waters unite
In a ceaseless surrender to song.

And the gates on their hinges swing slow in the
winds
Fresh blown from the sandalwood tree;
And the breath of the flowers like perfume as-
cends,
Distilled with the mists of the sea.

Ah, radiant dream! thou art real in thy loss,
Thy fulfillment I never shall know;
A "set cottage" like that with the "scene" and the
"props,"
My "life play" must ever forego.

WILLIS GRANGER.

NEWS NOTES FROM LONDON.

LONDON, June 30, 1894.

Since my return to London, two nights ago, there has not been much opportunity to see plays or to gather news. But it did not take long to discover that the season has not been so brilliant as reported, only the leading attractions having done well. And the managers are already preparing to close and to have them "out of town" during the heat of Summer.

London, which is said to be opposed to foreign artists—a theory no longer tenable—has once more given a cordial welcome to Sarah Bernhardt, who is said to be playing better this year than ever, a fact which I can well believe, for artistic genius is never content with its past achievements. She made an enormous hit last week in the new play, *Leve*. She repeats her performance in this drama on Thursday next, so I will give you my impression of it in the following letter. Yet another French artist, Rejane, is drawing large audiences at the Gaiety by her excellent acting as the good-hearted washer-woman, Madame Sans Gêne, in Sardou's play of that name. The English rights of this piece have been acquired by Henry Irving, in order that Ellen Terry may try her hand in a bold comedy part which is certainly opposed to her delicate style. Miss Terry, however, is so superb an actress that it would be rash to say that she will not be able to adapt herself to the requirements of the character.

It were to judge by King Kodak, the new burlesque at Terry's Theatre, this form of entertainment has gone back some ten years. It is a feeble imitation of the style of amusement which flourished at the Gaiety when Mr. John Hollingshead held aloft the "sacred lamp of burlesque," when H. J. Byron wrote punning rhymes, and when Edmund Terry, E. W. Royce, Nellie Farren, and Kate Vaughan formed a distinguished quartette which made failure impossible. But Arthur Braconette is not by any means a Byron, and Mr. Terry, who has returned to his old school of success, has been supplanted by comedians of a younger and lighter school. For the rest, I found the show absolutely pointless and incomparably dull. The second comedian worked hard, but was vulgar, rather than humorous. There was not a clever song or dance in it, and, although there were one or two pretty women in it, King Kodak presented no clever or interesting ones. One young lady, who was supposed to typify a New York belle, had the manners and voice of a Bowers girl. The only commendable feature in the entire entertainment was an introduction by the Sisters Levy, a trio of clever music hall singers and dancers. There is no necessity to dwell at length on this witless subject. But it is worth mentioning if only to show the position and indifference of a London audience. King Kodak would not have run for two weeks in New York. Even its career at Terry's Theatre, which has been somewhat longer, comes to an end to-night. The theatre will then, in all probability, remain closed until September, when W. J. Holloway, a manager from Australia, proposes to reopen it. Mr. Holloway is known in London from his appearance as Edgar in Mr. Irving's revival of *King Lear*.

Another failure here is *The Jerry Builder*, at the Strand. It gives way, on Monday next, to a reproduction of *Our Flat*, with Willie Edwin as Nathaniel Glover.

My other night at the theatre was devoted to *Faust*, which reaches its five hundredth representation this evening at the Lyceum. Of course, this number has reference only to the London productions and does not represent by any means the total number of times in which Mr. Irving and Miss Terry have appeared in the late W. G. Wills' version of the last part of Goethe's tragedy. Not only is there no evidence of weariness on the side of the artists, but, on the contrary, Miss Terry is as charming as ever as Margaret, while the Mephistopheles of Mr. Irving is infinitely better than before. It is far more finely and clearly defined. In its various moods, it is more subtle, more penetrating than of old, while its humor is more finely pronounced. I have never witnessed the scenes between Mephistopheles and Martha so admirably played as on the present occasion by Mr. Irving. It is a marvelous example of incisive, biting, but true humor. As for Ellen Terry, she defies description. Her Margaret is the embodiment of light-hearted girlishness and trust in the earlier scenes, and of infinite pathos in the later ones. I do not know whether the *Witches' kitchen scene* of the first act has been given in America or not, but, together with the wonderful *Brook scene*, it is bound to be applauded wherever it is represented. When Mr. Irving next gives *Faust* in the United States, these sensational scenes will not be so much the attraction as, I have no hesitation in predicting, the sad story of Margaret's love, which now appeals more strongly, to me, at least, than it ever did,

thanks to the beautiful acting of Ellen Terry and the incomparable Mephistopheles of Henry Irving. Becket will be revised on July 9, and the season will close on July 21, with *The Merchant of Venice*. Mr. Irving's next production, to be given in London in the Autumn, will be *King Arthur*.

You will doubtless have been informed by cablegram that Charles Frohman has purchased the American rights of *Marriage*, a comedy by Brandon Thomas and Henry Keeling, now being played at the Court Theatre. I will send you my opinion of it in my next letter.

It has to-day been definitely decided that Seymour Hicks and Ellaline Terriss will open at the Gaiety Theatre on the first Monday in August as Jonathan Wild and Winifred Wood respectively, in a revival of *Little Jack Sheppard*. Mr. Hicks, unless I am greatly mistaken, will make a hit in Fred. Leslie's old part. His charming wife will not be able to remain long at the Gaiety, for negotiations are in progress for the appearance of Miss Terriss, in the near future, in *King Arthur*.

William Terriss and Jessie Millward, as you are already informed, return to the Adelphi, to repeat their former triumphs there, in September. I have just learned that it is more than likely that they will make a starring tour of the States in the season of 1895-96.

Another important engagement which is being contemplated for America is that of Charles Cartwright, one of the very best of English actors. Mr. Cartwright has occupied a leading position in London for several years. He has a marked individuality, a strong, determinate style, great concentration of power. London's loss will be America's gain.

William Winter returned home by the *New York* which left Southampton this morning.

AUSTIN BARNETON.

RECOVERED DOUGHERTY.

"I have just engaged Hughery Dougherty, who will originate a white-face part in Charles Horwitz and Jules E. Penney's operatic comedy, *The Prima Donna*," said Manager Thomas D. Vanost to a *Manoa* man yesterday. "I am positive that this will be the greatest piece of character work that Mr. Dougherty has ever done," continued Mr. Vanost. "The part is exactly fitted to his peculiar ability, and with this combination of mirth and song. The *Prima Donna* should be one of the winners of the coming season. The personnel of my company is now complete, and the various persons have been selected with the greatest care as to individual ability. Here are the names: Charles Horwitz, Frederick W. Carttery, Neil Litchfield, Clarence Rummel, V. M. Bond, C. H. Hall, F. Bader, Bernice Bellnap, Cecile Iversen, Belle Chamberlain, Marie Martelle, and Kathryn M. Evans. Miss Dougherty, as you will see, will be admirably supported. Frank P. Atherton will be musical director and Charles L. Young will be in advance."

AS VIEWED BY MR. DARRELL.

George Darrell, the Australian actor-dramatist, has returned to Melbourne after a trip to New York. Interviewed by a paper there respecting his American observations, Mr. Darrell spoke rather frankly of us. "The American stage," he said, "since my last visit to the States, in 1892, has, in my opinion, deteriorated. The days of the classics are no more; the legitimate is shelved; and, save in rare instances, the financial success of the managers are principally made by operas and a series of farcical musical comedies that, judged from a critical standpoint, are beneath contempt. An advance is notable and encouraging. American critics and the public are commencing to appreciate and support their own playwrights. As a result, there are a few exceedingly well written plays holding the stage, and there is every prospect of better work in the future."

SANDOW'S STARRING TOUR.

There may be stronger men than Sandow, but they have not yet substantiated their claim to muscular championship so far as public opinion is concerned. At all events there is only one genuine Sandow on the American stage. The courts have recently decided that he alone is entitled to advertise that same in connection with the feats of strength he performs in public.

Sandow is to be starred next season by Manager F. Zeigfeld, Jr. He is to head the *Sandow Trocadero Vandevilles*.

The company will include the Jordan Family, in addition to which Manager Zeigfeld promises thirteen absolute novelties. The tour of the *Sandow Trocadero Vandevilles* will open on October 1.

ATTACKED BY THE STRIKERS.

Lena Herville and her mother, R. N. Elmore, had an exciting experience while returning from St. Paul last week. Their train was delayed three days by the strikers, and as they were traveling on a Pullman car they ran considerable danger.

When eight miles East of Chicago a mob of strikers attacked the train and the two women had to lie on the floor of the car and have pillows heaped on them in order to escape injury from the perfect hail of stones and other missiles hurled at the train.

Miss Herville says that the women in the mob were even more violent than the men.

THE BIGGEST GOT AWAY.

"I have just had a delightful two weeks at the Thousand Islands, where I devoted myself to fishing; but alas! as usual, the biggest fish got away," said H. C. Bartzabe yesterday. "It was a pickerel, and I think it weighed about nineteen pounds and a half. I'm now off for Montreal beach, where I hope to be out of reach of a gentleman named Debs, of whom I have heard much of late."

AS YOU LIKE IT.

My remarks in this column recently about a well-known comedian's bathing suit, caused a little revolution at Bath Beach. The comedian's wife, scandalized by the sensation the suit has made, insisted on her husband discarding it at once. The new suit is modest, and in order to prevent any further scandal and to easily identify the wearer, the actor's monogram has been worked in conspicuous letters on the breast.

Rose Coghlan has abandoned her contemplated trip to Europe. The business which was to call her to London was nothing else than to secure a play for next season, and it has been adjusted by cable. John T. Sullivan talks mysteriously about an important play by a well-known English playwright; but, as he refuses to say who the author is or what the play is, I am not at all convinced that Miss Coghlan has succeeded in getting hold of any startling novelty.

I wonder if the humidity is responsible for this sudden crash among our actors to become managers? Mansfield says that, instead of acting next season he will produce and manage plays, and now I hear that E. J. Henley is ambitious to run a roof garden in St. Louis, and he has persuaded a capitalist to think so, too, and to back him in the enterprise. Surely, there are easier roads to the poor-house than this.

Eddie Foy is now in Milan, and notwithstanding all reports to the contrary, he will not return to this country until August, when he will begin his tour in *Off the Earth*.

David Belasco's scheme of a New York theatre of his own is still on the tapis, and may assume definite shape next Fall. Belasco says the idea did not originate with him, but with a group of wealthy men who asked him to undertake the management of such a theatre. The capital it is proposed to subscribe is \$100,000.

Do you believe in eternal youth? W. A. Whitecar does and he is persuaded that he has discovered the secret of it. Certainly no one can deny that Whitecar is a remarkably well preserved man. According to his own account, he is past fifty, some people credit him with being over a hundred, yet no one, to look at him, would give him more than thirty-five or forty. His skin is healthy and free from lines, his eye is bright, and his carriage erect. He has all the fire and enthusiasm of youth. This, it has been said, is the result of an elixir which Mr. Whitecar takes every day. He, himself, does not deny that he has a compound that he takes regularly and also that it has a wonderful effect on his health. But what it is he refuses to say.

I have the story of the elixir from a man who, at one time, was a close associate and confidant of Whitecar, and what he told me is certainly borne out by sundry remarks dropped by the actor himself. The story is as follows: About ten years ago Whitecar was a very sick man. Being of a nervous temperament he became despondent and frequently alluded to his death, which he imagined was close at hand. One day he saw in a newspaper an advertisement of a so-called alchemist who offered for sale an elixir which would make a man eternally young. Whitecar went to the address given, bought the recipe for the mixture, and three days later the old alchemist died. Ever since that time Whitecar has been the slave of the elixir. He manufactures the stuff himself, and always secretly, and he never goes on the road without having a few dozen bottles with him.

The big railroad strike threatens to interfere seriously with the theatrical business. A Chicago manager assures me, however, that all the theatres are doing remarkably well considering the situation. "A great many of our theatregoers live in the suburbs," he said, "and as the suburban train service is practically paralyzed there is, of course, a marked falling off in the receipts, but not nearly so much as you would think. It has not amounted to more than thirty per cent. If matters grow worse, however, people may be afraid to venture into the streets, let alone attend places of amusement."

Charles Frohman has engaged Helen Kinnaird, who played in *American Abroad* last season, to fill the leading female part in *The New Boy*. It calls for something substantial, so C. F.'s selection is appropriate.

"While *Darkest Russia* was playing in Cincinnati last season," said Sidney R. Ellis, "I received a letter from a Russian, resident in that city, protesting against the play and saying it was an unprovoked attack on his 'holy country.' That was just about the time that the Russian authorities had seized and sent to Siberia that gentleman from Buffalo who was visiting his native country after an absence of twenty-two years. I cut out the newspaper article describing the case and sent it to my correspondent. I haven't heard from him since."

The new spectacular comedy that the Lithuanians are to be seen in next season will not be called *Humpty Dumpty* Up to Date as originally intended. It appears that this title has been copyrighted by some gentleman in the Woolly West, so the *Rosebuds* will call the piece simply *Humpty Dumpty*.

I hear that a large number of English actors and actresses are being engaged in London by our American managers now over there. Daly is reported to have secured the most.

Everyone who has seen *A Gaiety Girl* in London prophesies that it is going to make a big hit in New York.

TOUCHSTONE.

REFLECTIONS.



The above is a good picture of Helen Blythe, who will be remembered as a very talented actress, and a leading member of Augustin Daly's company. Miss Blythe is arranging to head a company of her own the coming season, and is now carefully selecting the actors. Several new plays will be tried during the season, and the legitimate and society plays, with the classic, will form the basis of an extensive repertoire. The intention of the management is to make this a traveling stock company, retaining the same people, and making a feature of giving all-round thorough performances. Authors of plays wishing to have a public performance and a production can do so by making suitable arrangements with the management. Out-of-town managers are quite in sympathy with this movement, and Miss Blythe's managers are securing good time. The season will commence about Sept. 12. Communications relative to this attraction may be addressed to W. H. Wright, Everett House, New York city.

Ben Stern is at the Richards House, Astor Park.

Harry Miner is at his summer place in Red Bank. He talks of building a hotel there.

James R. Adams' *A Crazy Lot* company will start out on Sept. 1.

It is not improbable that Maida Craigen and Frederick Paulding may be seen at the Fifth Avenue Theatre early in August in their new play, *A Duel of Hearts*. Negotiations to that effect have been going on between the Rosenfelds and Miss Craigen's representative, Mrs. Packard, for some time. Nothing definite has been settled.

Charles R. Poor is at the Oceanic Inn, Oceanic, N. J.

John Drew, Mrs. John Drew, Jr., and daughter, Mrs. Oliver Doud Byron, Arthur Byron, Lewis Baker, Mrs. Baker, Hattie Russell, Dick Russell, Jack Barrymore and others made up a luncheon party at the Elkwood Inn, Long Branch, last Monday.

Frank Chamberlin, of the Iowa circuit, will be in the city in a few days.

Among the recent engagements for the Barlow, Dolson and Powers Minstrels are W. D. Botto, James Davis, Clayton and Jenkins and Tom Mack.

The Packard Agency signed thirty-eight people last week and is now engaging people for the Jod Frouty company, Barney Ferguson, Diggins Terry, Florence Budley's Captain's Mate company, A Baggage Check company, Aborn Opera company, Bobby Gaylor, The Brooklyn Handicap, Milton Nobles, Kirkham's Pulse of New York, Powers' Ivy Leaf, Della Fox Opera company, Mitchell's A Cork Man, Our Goblins, A Summer Shower, and others.

The Pulse of New York will go out next season under the management of A. C. Kirkham, with Gracie Emmett as the star.

The Professional Woman's League will give a big reception at their new building the last week in August. Men will be invited and more than 400 invitations will be issued to the friends of members. The president, Mrs. A. M. Palmer, visits her office at the League twice a week.

Long Branch has a fire company named after Oliver Doud Byron.

Edgar Norton acts as the agent of Harry and Edgar Paxton during their absence in Europe.

W. F. Bland last week received a cablegram announcing the death, at his sister's residence in Wales, of his father, John Lloyd Bland, aged eighty years. The deceased was a Justice of the Peace in Dublin, to which city his remains were taken, an ex-President of the Dublin Chamber of Commerce, and a director of the Liverpool, London and Globe Insurance Company.

In addition to managing the Academy of Music at Sterling, Ill., next season, Garland Gaden will have two companies touring the West playing *The Young American*. The season at the Academy will open on Aug. 27 with *Charley's Aunt*.

Mr. Benjamin Shurtleff, mother of William F. Clifton, died at her residence, Oakland Place, Lake View, Chicago, last Saturday.

The Carleton Opera company expected to close its season in Rochester last Saturday night, business having been bad. But this arrangement was changed at the last moment, and the engagement is continued another week, prospects having improved.

Lawrence Hanley and wife rejoice in a daughter born at Los Angeles, Cal., on June 30.

Irwin Brothers' Circus stranded in Fort Scott, Kans., on June 29.

Garland Gaden and his wife are spending the Summer at their country home, Grand Mount, Ia.

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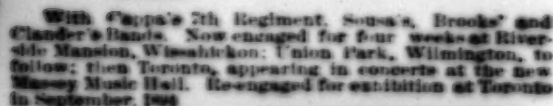
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